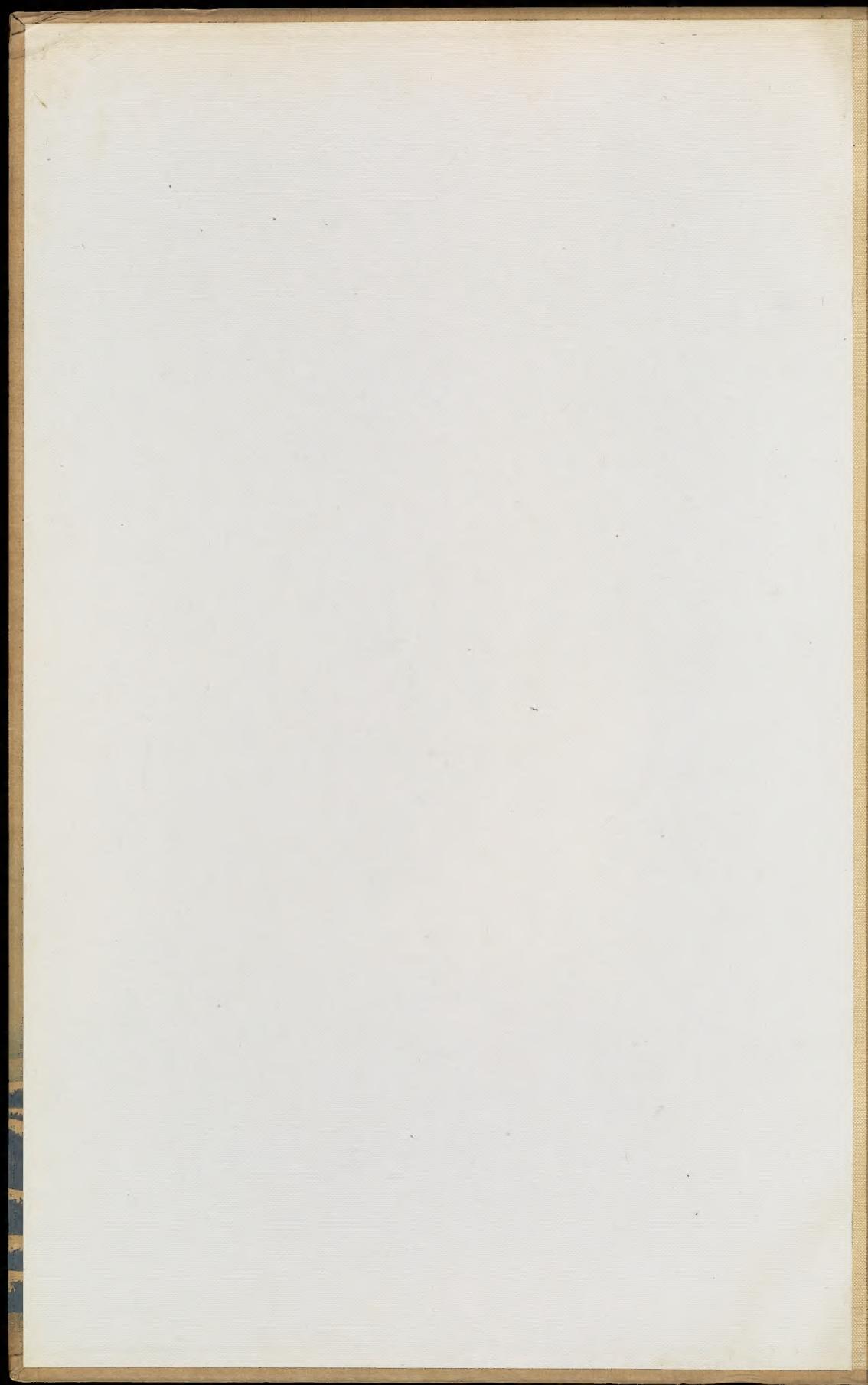
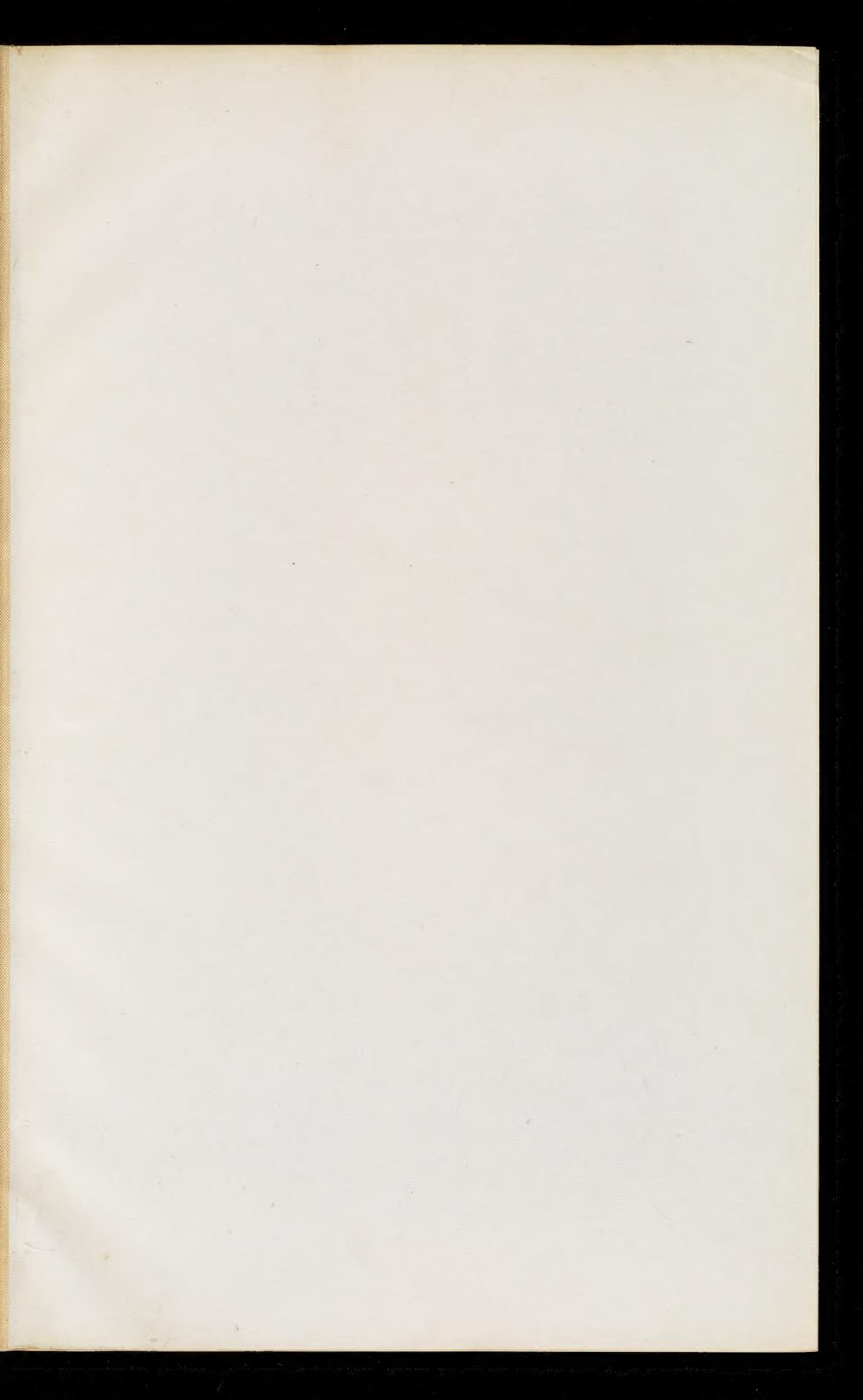
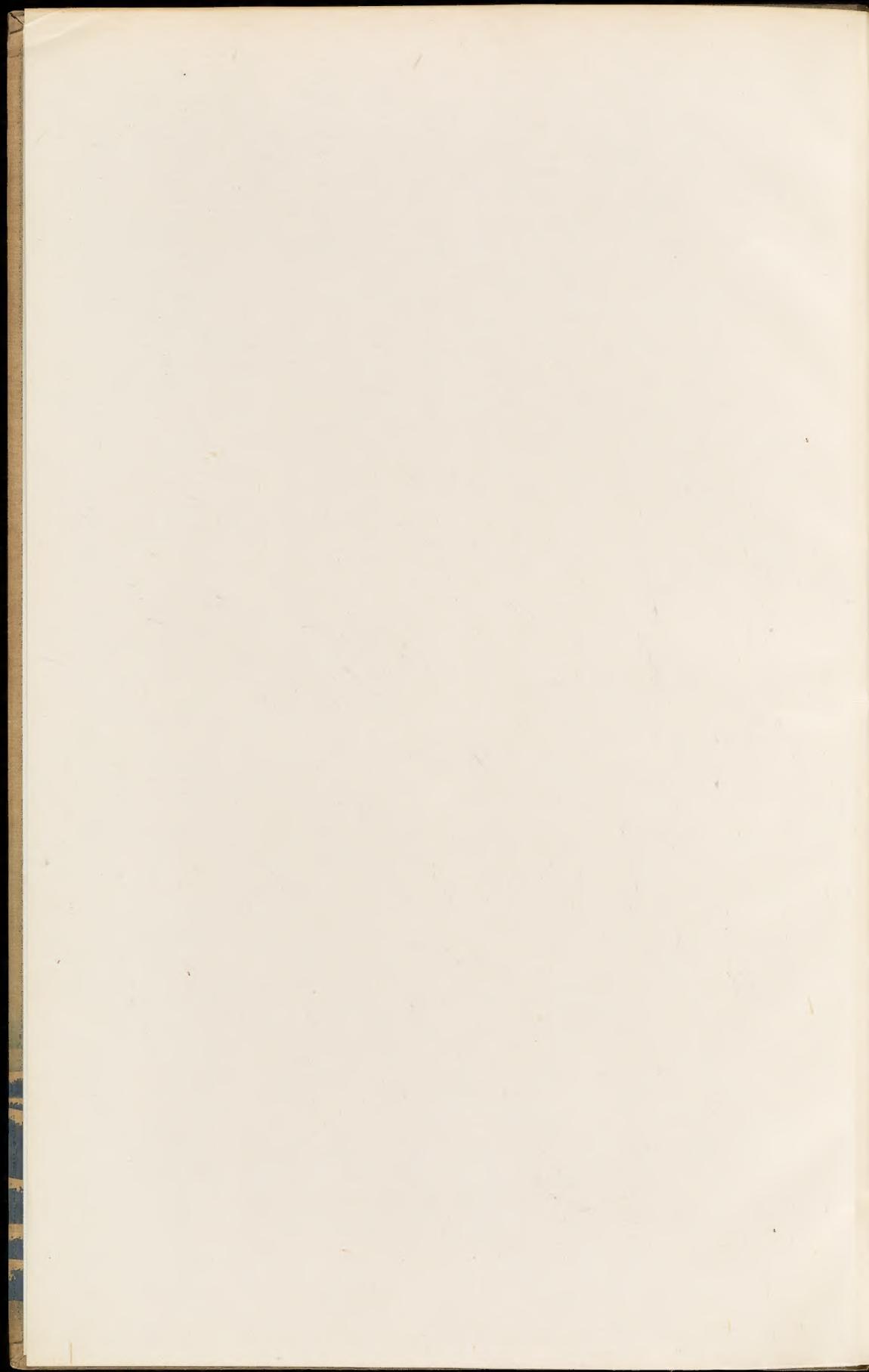


MASHPERPIECES
Selected from
THE KIYOMI
School
Volume 1









MASTERPIECES SELECTED FROM THE UKIYOYE SCHOOL



都書をうち都を保りて行
すからぬよあ母の夢舞た
茅四舟等

聯

MASTERPIECES SELECTED

FROM

THE UKIYOYÉ SCHOOL

*WITH BRIEF HISTORY OF THE DEVELOPMENT OF THE
SCHOOL, BIOGRAPHICAL SKETCHES OF THE
ARTISTS, AND SOME CRITICAL
DESCRIPTIONS*

BY

SHIICHI TAJIMA

AUTHOR OF SELECTED RELICS OF JAPANESE ART, MASTERPIECES
SELECTED FROM THE KÖRIN SCHOOL,
ETC., ETC.

VOLUME IV

PUBLISHED BY

THE SHIMBI SHOIN

TOKYO

MCMVII

(ALL RIGHTS RESERVED)



MASTERPIECES SELECTED FROM THE UKIYOYÉ SCHOOL.

VOLUME IV.

LIST OF PLATES.

104. Card-Playing in the Ladies Apartments of the Shōgun's Palace. *By Masanobu Okumura.*
105. Lady Playing with a Cat. *By Masanobu Okumura.*
106. Ogura-Yama. *By Masanobu Okumura.*
107. Flower-Seller. *By Toshinobu Okuuura.*
108. Three Geisha Feeding A Nightingale. *By Shigemasa Kitao.*
109. Utagawa and Nanasato. *By Masanobu Kitao.*
110. Sukeroku and Agemaki. *By Masanobu Kitao.*
111-112. Magai Ôtsuyé. *By Masanobu Kitao.*
113. Illustration of the Events of One Year. *By Masanobu Kitao.*
114. Beautiful Ladies Beating the Clothes. *By Shumman Kubota.*
115. Two Ladies in the Suburban Fields in the Spring. *By Shumman Kubota.*
116. Yuranosuké in a House at Shimabara. *By Shumman Kubota.*
117. Flowery Damsel. *By Toyoharu Utagawa.*
118. Two Young Beauties. *By Toyoharu Utagawa.*
119. Beauty Impersonating the Hermit Tekkai. *By Toyoharu Utagawa.*
120. Furyū Azuma Kudari. *By Toyokuni Utagawa.*
121. Beautiful Lady Hanging a *Kakemono*. *By Toyokuni Utagawa.*
122-123. Courtezans. *By Kunitsada Utagawa.*
124. The Whirling Tide at Naruto. *By Hiroshige Utagawa.*
125. A Scene at Mariko. *By Hiroshige Utagawa.*
126. Lake-Shore in the Moonlight. *By Hiroshige Utagawa.*
127. The Daimyō Train. *By Hiroshige Utagawa.*
128. The Moon in the Four Seasons: a Rainy Night at Yedomisaka. *By Shunrō Katsushika.*
129. A Small Snake on Bamboos. *By Sōri Hishikawa.*
130. A Beautiful Woman and a Small Monkey. *By Hyakurin Sōri.*
131. A Beauty under the Full-Blossoms. *By Hokusai Katsushika.*
132. A Beauty. *By Hokusai Katsushika.*
133. A Beauty. *By Hokusai Katsushika.*
134. Gathering Shells at Ebb-Tide. *By Hokusai Katsushika.*
135. Mochitsuki. *By Hokusai Katsushika.*
136. A Beauty after Bathing. *By Hokusai Katsushika.*
137. A Beautiful Countenance Reflected in a Mirror. *By Hokusai Katsushika.*
138. Landscape. *By Hokusai Katsushika.*
139. Two Beauties. *By Hokusai Katsushika.*
140. Two Ladies in Spring Meadows. *By Hokuba Arisaka.*
141. Imitation of Ôtsuyé. *By Hokuba Arisaka.*
142. Woman and Spider. *By Hokuba Arisaka.*
143. A Lady in an Autumn Night. *By Shinsai Ryūryūkyo.*



PART TEN.

OKUMURA SCHOOL.

CHAPTER I.

MASANOBU OKUMURA.

Masanobu Okumura kept a bookstore in Yedo and, for that reason, was familiarly called *Honya Genroku* ("Bookseller Genroku"). In the book entitled *Ukiyoyé Bikō*, it is said *Biography of Masanobu* that he was called Gempachi also: according to *Ukiyo Gwajinden*, he changed his name from Genroku to Gempachi. The book entitled *Yenseki Zasshi* refers to *Kioi Zakura*, a pictorial pamphlet by Masanobu, as having been illustrated by Masanobu Gempachi Okumura; but in other books he is generally called Genroku. Masanobu had a natural gift for drawing and devoted himself to the style followed by Moronobu Hishikawa, finally becoming a master of the Ukiyoyé type of picture. It seems that he had exceptional opportunities, through his business as a bookseller, for studying many different kinds of pictures: availing himself of these, he educated his critical faculties and developed his own genius. But it is said, in *Koga Bikō*, *Fusō Meigwaden*, *Fusō Gwajinden*, and *Ukiyoyé Ruikō*, that Masanobu was a pupil of Kiyonobu Torii, founder of the Torii school; yet, according to another tradition, he studied art under Kwaigetsudō. While Shikitei Samba, in the book *Zōho Ukiyoyé Ruikō*, alone says that Masanobu was an independent artist, to be classed with Shigenaga Nishimura and Kiyoharu Kondō. We do not find that pictures by Masanobu betray evidence of having been influenced by Kwaigetsudō in any

essential way; while we do perceive that they somewhat resemble the style of Torii, as is proved by his illustrations for *shiramibon* and *kurohon*. Because of this, we cannot contradict the tradition that he studied under Kiyonobu, yet we do see that his pictures resemble closely those by Moronobu Hishikawa and Sukenobu Hishikawa. In his picture-books (*yehon*) and single-sheet pictures (*ichimaiyé*), as well as in the original pictures reproduced in this volume, there is not the slightest trace of influence of the Torii school; hence we think it is right to follow the words of Samba.

Masanobu, imitating Moronobu and Sukenobu, used the title Yamato Yeshi, sometimes varying this to Fûryû Yamato Yeshi, or Tôbu Yamato Gwakô, or Oyamayé Gwakô. He used the surnames, Bunkaku, Shimmyô, Baiwô, Hôgetsûdô, Tanchôsai. In *Fusô Meigwaden*, he had been called Shidôken and in *Fusô Gwajinden*, it is said that he used the surname of Shidôken in early life; but these must have come from a misconception. Shidôken was a professional story-teller, otherwise called Ichimudô, and his real name was Yeizan Fukai. He made his headquarters in the courtyard of the temple, Asakusa-dera, and exerted a wide influence during the Yenkyô period, dying in the 2nd year of Meiwa (1765) at the age of eighty-four. Masanobu was very successful in painting the portrait of Shidôken, and we may yet see his portrait by Masanobu.

Masanobu drew illustrations for *Ukiyo-zôshi*, picture-books, besides making single-sheet pictures and immoral pictures, all of which were widely circulated at that time; therefore in the book entitled *Bukô Nempô* ("Chronological Tables of Yedo City"), the name of Masanobu appears in the first-rank of such artists, and he was undoubtedly one of the Ukiyô masters during the Kyôhô period. He used one seal, round in shape, having the ideographs, Masa Nobu 政信, sometimes Oku Mura Masa Nobu, 奥村政信, in the style known as "seal characters;" we see examples of these in *Wakakusa Genji Monogatari* and *Danshoku Hiyokutori*, but for his single-sheet pictures he used a seal in the shape of a *saké*-gourd, with red ink: an example is seen, bearing the ideographs, Tan Chyô Sai, 丹鳥齋, on the picture, of the "Woman, Kurofuné," to be reproduced hereinafter. As there were many unscrupulous persons who did not hesitate to reprint Masanobu's pictures without his permission, for the purpose of making unlawful profit, he tried to prevent this by using as his trademark the red, *saké*-gourd-shaped seal bearing this legend: "Okumura Masanobu, the Originator of the Ukiyô Pictures." A specimen of this is seen on the illustrations for *Ôhara Mondô*. Sometimes the seal read: "Hôgetsûdô the real name of Bunkaku Okumura Masanobu;" seen on the picture of the "Woman, Kurofuné." Finally, he published a notice: "People are beginning to reproduce my own pictures from counterfeit blocks that have been made from tracings of my originals, and to these forgeries are added the names of various artists; but there is not a single artist of those names. Therefore, every buyer should take care to see that my own name appears and my authentic seal distinguishes the true from the false." He took this precaution because he was an artist as well as a book-seller, and from this fact we may justly infer that his pictures were highly appreciated by all classes of people. He died on the 11th day, 2nd month, 5th year of Meiwa (March 29, 1768), at the age of seventy-nine. In the book, *Meijo Ôrai*, written by Bisei Yamazaki, it is said that he died in the 1st year of Meiwa, but we follow the authority of *Meijin Kishin-roku*.

Not only was he himself skilful in making illustrations for picture-books and single-sheet pictures, but he contributed much to the development of this branch of art. During the early part of his career, one-sheet pictures were coloured by hand, red and green, and this was a single step in the development from the original, simple red picture. Masanobu invented a way of producing the so-called *urushiyé* (lacquer picture) securing a bright appearance like lacquer by using glue on India-ink; sometimes adding gold-foil for the eyes of Shôki (spirits) to give a curious, striking effect. He acquired the art of perspective by studying European

*Masanobu's Original
Invention in Urushiyé.*

pictures, and made use of it in the pictures of Famous Scenes, for example: "Hunting in the Foot-hills of Mount Fuji," etc. In these he intended to impart an appearance of great distance to the background and thus he made the first step towards the "floating," *Ukiyé* picture. This exploit, which contributed greatly to the excellence of printed pictures, is to be accounted a great event in the history of *Ukiyoyé*. As Masanobu lived during the time of the development of the *Ukiyoyé* printed pictures, his career was identified with it; hence his single-sheet pictures sometimes hand-painted in early times, sometimes lacquered, and afterwards printed in several colours, display many varieties. We shall give here a lacquer picture (Fig. 87.) from *Ōhara Mondō*, displaying the fashions of the theatre and courtezans; also a coloured print, (Fig. 88.), "Woman, Kurofuné," to show the general style of his pictures.



FIG. 87. From Ōhara Mondō.



FIG. 88. ONNA KUROFUNE.

Beside his single-sheet pictures, there were *Ukiyo Zōshi* illustrated by Masanobu: for example, *Masanobu's Illustrations for Sōshi and Yehon.* *Danshoku Hiyokudori*, in six volumes, published in the 4th year of Hōei, and *Wakakusa Genji Monogatari*, in six volumes; also, in a kind of *shiramibon* there are *Kōbō Daishi*, published in the 4th year of Kyōhō, *Wakakusa Monogatari* and *Yama-iri*, published in the 6th year of Kyōhō, and *Teika*, in two volumes, published in the 9th year of Kyōhō; and a kind of *kurohon*, *Wakeno Urakabuto*, in five volumes, published in the 3rd year of Hōei. We suspect there were many besides these, but the illustrations used in these kinds of books resembled those of another, *kimpirabon*, and are in the style of the Torii school: the pictures are very gross in character and clumsy in workmanship, while the printing is not artistic, therefore we could not deeply appreciate them as representative of Masanobu. We shall, however, reproduce one of these, which seems to be fairly good, from *Wakakusa Monogatari* (Fig. 89.); this depicts a man called Shōshō, son of Dainagon Azechi, and his cousin, Lady Wakakusa. But in picture-books, there may be seen some very nice plates: some which exceed in their technique the single-sheet pictures, while the tone is quite different from those that were influenced by the Torii school: apparently they approach the style of Hishikawa and Nishikawa, although there occasionally remains a suggestion of his old pictures, like those in *kimpirabon*, especially in those of soldiers and brave men. We shall give, as pleasing examples, "Studying Handwriting in Love-letters" (Fig. 90.), from *Kammuri Naoshi Genji Sugatayé Hyakunin-isshu*, five volumes; "Noble Appear-



Fig. 89 From Wakakusa Monogatari.



Fig. 90. In Kamegoro Nisei. Cenr. Nagoya Hyakun-in-sha.

Fig. 91. From *Bijin Fukinuki san-ni-nid*.Fig. 92. From *Yehon Fūga Nana Komachi*.

ance of Beautiful Ladies" (Fig. 91.), from *Bijin Fukutoku Sanjū-nisō*, two volumes; "Portrait of Lady Komachi in Sekidera" (Fig. 92.), from *Fūga Nana-Komachi and Furyū Onna Kinki Shoga*, two volumes.

Among the original canvases executed by this artist, we have found three pictures, as follows:

Extant Originals from Masanobu's Brush. "Card-playing in the Ladies' Apartments of the Shōgun's Palace" (Plate 104); "Ladies playing with a Cat" (Plate 105.); "Ogura-yama" (Plate 106.). The first,

we suppose, shows the Shōgun's wife looking at her maiden attendants who are playing cards: the second speaks for itself: the idea of the third is taken from the old drama, *Teika*, written by Motokiyo Yuizaki. This play had great influence in its time, having been dramatised from an equally popular *sōshi* or novel. The scene given represents the Princess Shokushi visiting her lover, Teika Fujiwara, in the villa of Ogurayama. She is accompanied by her maid, Nowaké, and both women are in man's attire. The costumes and details are given in the fashion of actors and courtesans during the Kyōhō period (1716-1735). The moderate brushwork, the colouring, and the lovely countenances are successful in their skill, which is comparable with the work of Moronobu, Chōshun, and Sukenobu.

CHAPTER II.

TOSHINOBU AND MASAFUSA.

In the Okumura school, there are only two artists, Toshinobu and Masafusa, worthy of being mentioned after Masanobu, already discussed. Toshinobu used the surname Kwakugetsudō Toshinobu. Bunzen, and drew single-sheet pictures, but did not paint much of other kinds. The book entitled *Kōga Bikō* gives the genealogy of the Okumura family and describes Toshinobu as the son of Masanobu; but *Ukiyové Hennenshi* and *Ukiyové Bikō* describe him as a pupil of the latter. We think the former opinion is preferable. We suspect there were some *kurohō* illustrated by Toshinobu, but cannot speak authoritatively on this point. We reproduce a picture (Fig. 93.) from *Takasago Tokayeri*



Fig. 93. From *Takasago Tokayeri*. Mats.



Fig. 94. Theatrical Picture.

Matsu, in three volumes, which represents young maidens dancing in honour of *Wan Kyū*, during a drinking bout given by Okukazé Fujiwara, the poet. Concerning the time when Toshinobu lived, *Ukiyoyé Hennenshi* states that he flourished in the Kwanyen period (1748-1750) and in the second year of that epoch published a book entitled *Hōsō Yoké* (we fancy it was a kind of *kurohon*). We do not find that he drew illustrations for *kibyōshi* (a kind of novel which was evolved from *kurohon* and *akahon*) about the middle of the Anyei period, (1772-1780); hence we think he did not live long after Anyei. The one-sheet drawings by him were almost always reproduced as lacquer pictures (*urushiyé*), and this fact adds to our conviction that he did not survive Masanobu. We present herewith reproductions of pictures by Toshinobu, as examples of his work: a young flower-seller (Plate 107.), and a theatrical picture (Fig. 94.), the title of which is not known, but it displays the technicalities of the drama, representing the actor, Kyōzō Yamamoto. We see that his pictures do not excel those by Masanobu, although he manifestly intended to imitate that artist's style.

Masafusa, who had the surname of Bunshi, was a pupil of Masanobu. In the signature which he affixed to pictures, he always called himself a pupil of Hōgetsudō or Bunkaku (Masanobu). *Masafusa*. and he drew single-sheet pictures as well as illustrations for a kind of *sōshi*. He prepared illustrations for *Morikagé Ryōmen Kagami*, a *kurohon* published in the 4th year of Yenkyō, but we have never come across his illustrations for *kibyōshi*, which makes us believe that he did not live longer than his fellow-artist, Toshinobu. Among the *kurohon* for which he painted illustrations, are *Toshidama Himachi-banashi* and *Tsurutaké Nasaké-no-Shōnin*, in two volumes. We give one picture from the latter book (Fig. 95.), which shows the Reconciliation of Daizaburō Tsurutaké with his feudal lord, Nuinosuké Yatsuhara: this will serve as a type of his work. After Masanobu's death, the flourishing days of the Okumura school came to an end. We imagine that the family devoted itself to the affairs of book-selling exclusively, for we see the name of Genroku Okumura, given as a publisher of novels, in *Aohon Nempyō* down to the time of the 6th and 7th years of Temmei (1786-1787), and cannot trace the name after that. It is not with the Okumura family alone that there appears no worthy successor to a famous artist.



Fig. 95 From *Tsurutaké Nasaké-no-Shōnin*

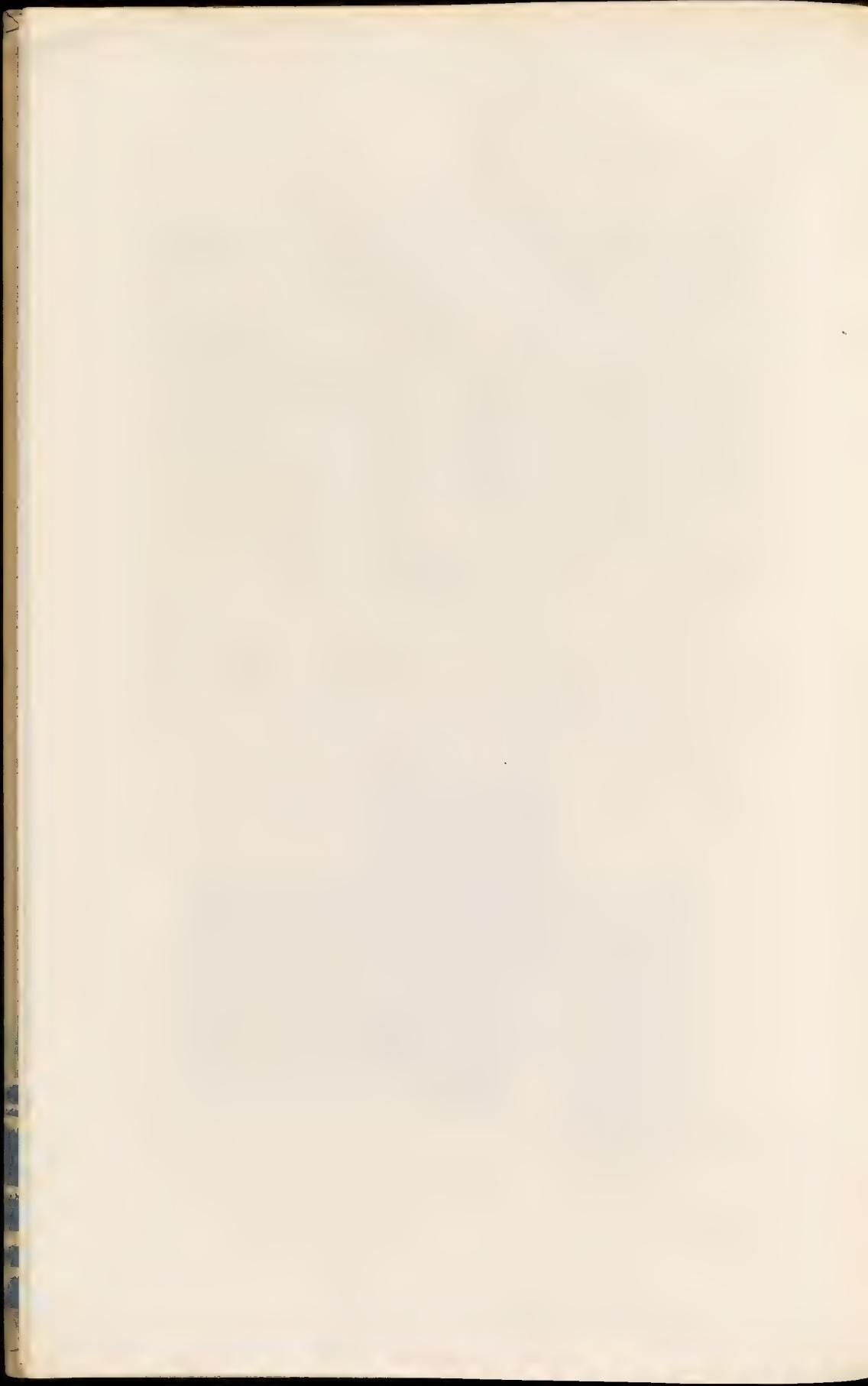




PLATE 104.

CARD-PLAYING IN THE LADIES APARTMENTS
OF THE SHŌGUN'S PALACE.

BY MASANOBU OKUMURA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet $1\frac{7}{8}$ inches by 1 foot 2 inches.

Owned by Mr. Denzaburō Fujita, Ōsaka.

(See Page 116.)

PAGE 101

CODIFICATION IN THE THREE VARIETIES
OF THE SHOGUN'S POWER

BY ALEXANDER DUMAS

From a family of soldiers; now a general of engineers, he has a taste for literature, and especially for the theater.

Written by Mr. Dumas for "L'Amour," October,



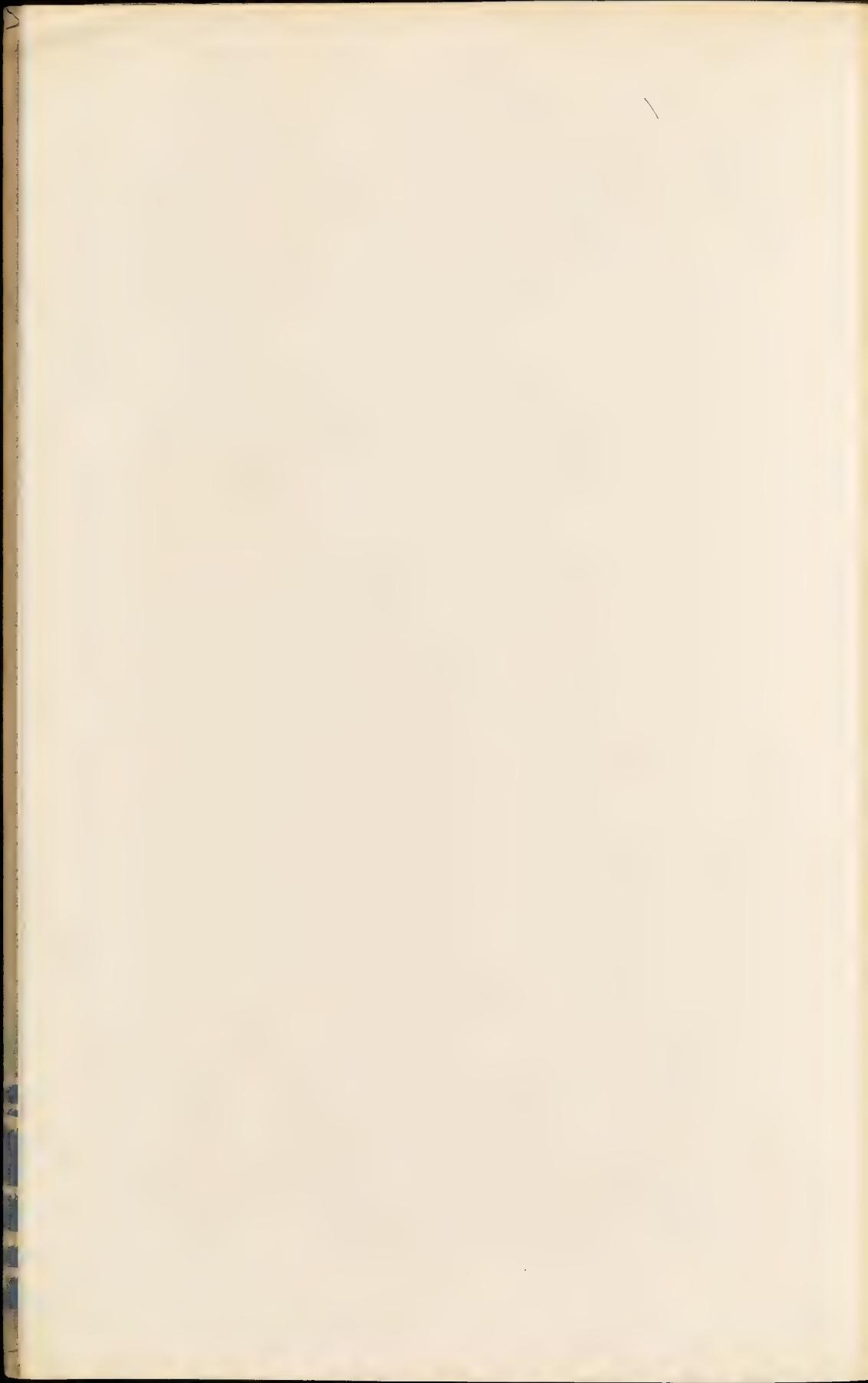


PLATE 105.

LADY PLAYING WITH A CAT.

BY MASANOBU OKUMURA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 9 inches by 1 foot 1 $\frac{3}{4}$ inches.

Owned by Mr. Ichizô Hattori, Kobé.

(See Page 116.)

PLATE II

THE CROWN OF THE HORNED LIZARD

BY GUY COOPER

From a drawing in color on silk mounted
in a frame 12 inches wide by 10 feet long.

Owned by Mr. Leslie Hartman, M.D.

(See page 118)



日本畫師 鳥居清貞圖

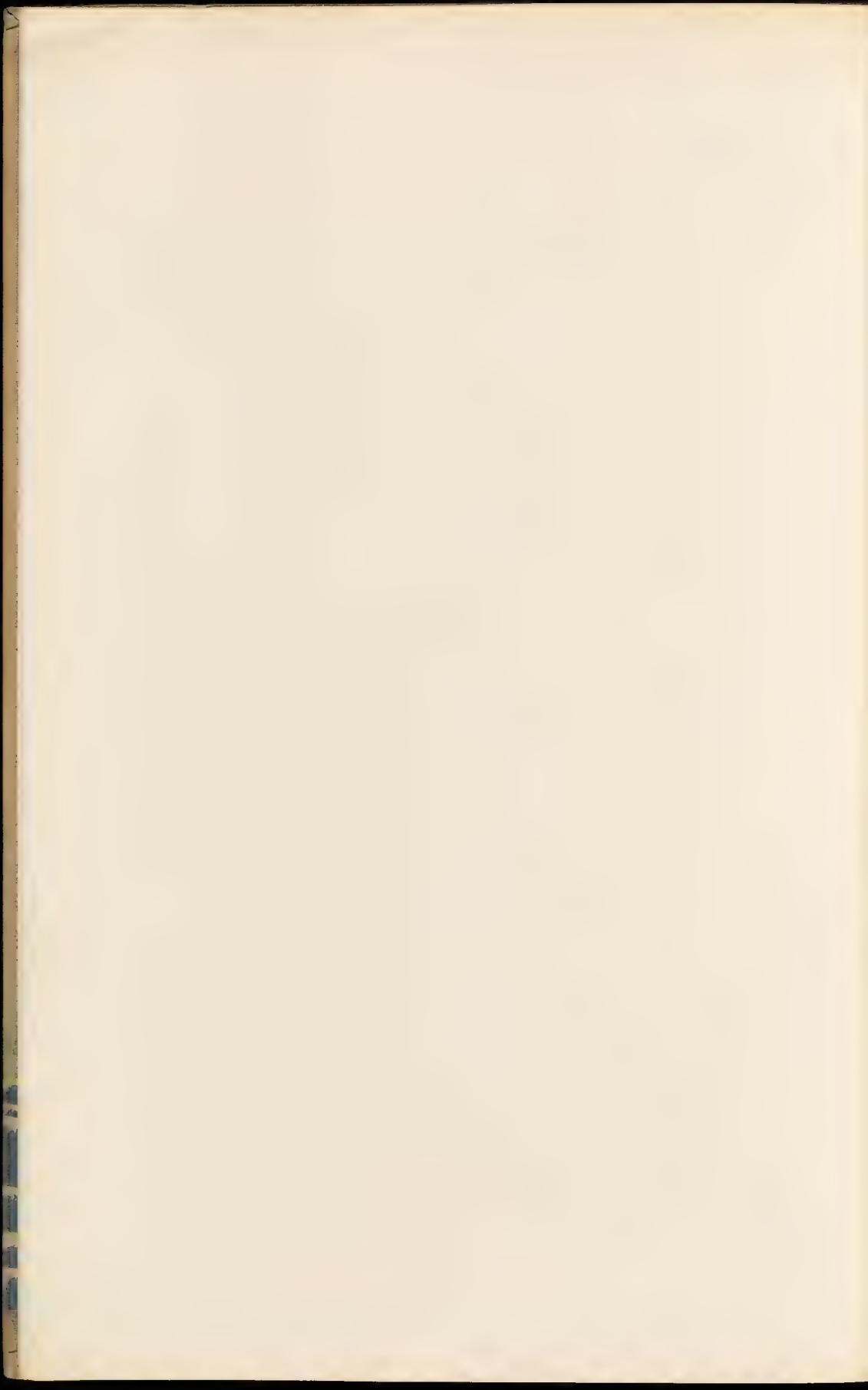


PLATE 106.

OGURA-YAMA.

BY MASANOBU OKUMURA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot $\frac{5}{8}$ inch by 1 foot 7 inches.

Owned by the Imperial Museum, Tokyo.

(See Page 116.)

100 ELLIOTT

MENTEUX

BY ALICE ROBERT

How brightly in the sunlight glistens
the diamond ring I have given you.

Oh how glad I am to have it!

100 ELLIOTT





PLATE 107.

FLOWER-SELLER.

BY TOSHINOBU OKUMURA.

From a print in colours on paper.

Size of original: 1 foot 2 $\frac{1}{2}$ inches by 10 $\frac{1}{2}$ inches.

(See Page 117.)





奥村利信筆





PART ELEVEN.

KITAO SCHOOL.

CHAPTER I.

SHIGEMASA KITAO.

In boyhood, Shigemasa bore the personal name of Tarokichi. This he changed subsequently to *Kyūgorō*, and this, again, to *Sasuké*. He used the pseudonyms, *Kōsuisai*, *Kwaran*, and sometimes *Tairei*, *Ichiyōsei*, *Kōsuifū*, and *Suihō-itsujin*. He was a son of Saburobei Suharaya, a bookseller, and was born in the 4th year of Genbun (1739). In boyhood he was fond of calligraphy and pictures, which accomplishments he studied from printed books and developed himself until he achieved fame as a calligraphist and artist in the *Ukiyoyé* style. Although some traditions (for example, that in *Ukiyoyé Ruikō Furoku*) say he was a pupil of Shigenaga Nishimura, yet this cannot be right and is corrected in *Ihon Zōho Ukiyoyé Ruikō*. In the early years of the Tokugawa era, beginning of the seventeenth century, *sōshi* and *yehon* published in Yedo were not so artistic in printing as were those made in Kyōto and Ōsaka (for example, books illustrated by Morikumi

Tachibana and Sukenobu Nishikawa). Shigemasa, intending to publish an elaborate work in Yedo (to raise the standard of workmanship) prepared illustrations for *sōshi* and *yehon*.

While *Ihon Zōho Ukiyoyé Ruikō* states that Shigemasa's illustrations began with those for *Otoshi-banashi Fukuwarai*, published in the 10th year of Anyei (1781), yet we find many prior to that date. In the 8th year of Meiwa (1771) he drew theatrical pictures, and in the 7th year of the same era he published *Isshin Sōdan Gokuhiden*, for which he made illustrations; while in the 7th year of Anyei there was *Bandō Kyōgiden*, a kind of story-book. In the 8th year of the same era, there was *Zatsubun Ugachi Bukuro*, a kind of *sharehon*, and in the 9th year, *Kaneiri Shichinin Keshō*, *Hayariyasu Hiyo-cha Soga* and *Daitō Machigai Soga*, a kind of *kibyōshi*: for all of these he drew illustrations. From that time he prepared, every year, pictures for *kibyōshi* and *kusazōshi*, a great number. If we concur in the opinion of *Koga Bikō*, that he made his first illustrations for *kibyōshi* in the 9th year of Anyei, or if we agree with that of *Ihon Zōho Ukiyoyé Ruikō*, which makes *Otoshi-banashi Fukuwarai*, in the 1st year of Temmei, the first appearance of his illustrations, there comes the following inconsistency: Masayoshi, Shigemasa's pupil, illustrated *Yama-no Nushi Warehitwi* and *Tengu Hatsukōshin* (*kibyōshi*) in the 5th year of Anyei, at the age of sixteen. Masanobu, his pupil, illustrated a *kibyōshi*, entitled *Kaichō Riyaku Fuda Asobi-ai*, in the 7th year of Anyei, at the age of eighteen; and the maiden publication of the tutor comes later than his pupil's publication. Therefore there is a statement in *Ihon Zōho Ukiyoyé Ruikō*, that Shigemasa painted pictures illustrating the customs of the theatre, following the Torii school, in his early life, which is contradictory to the opinion that he drew illustrations in the 11th year of Anyei for the first time. We suppose he made illustrations in great numbers for a kind of *sōshi* from the middle of the Anyei period; but he drew single-sheet pictures and made illustrations for picture-books from his early artistic life, say when he was about thirty years of age, in the Meiwa era, and that when he was about forty, in the 5th or 6th year of Anyei, the pictures by his pupil began to be circulated. At that time *kibyōshi* were yet in the primitive state, and it was not necessary for really successful artists to devote their time to illustrations for this kind of books. As Masanobu and Toshimitsu were writers of these books, perhaps they left the illustrations to their fellowartists.

Shigemasa was simple and quiet in his tastes. He did not try to secure large compensation for his pictures and writings; hence his works were sought after from every side and this demand rapidly developed his faculty and skill. He had no heart for trade and, wishing to retire to some lonely place where he might pass his whole time in painting and writing, he made his brother the successor to the family estates while his father and mother were yet living. He always enjoyed good health and continued to furnish illustrations for *kusazōshi* until the 6th year of Bunkwa, when he was seventy-one years old. He died on the 11th day, 2nd month, 2nd year of Bunsei (1819), at the age of eighty-one. *Ihon Zōho Ukiyoyé Ruikō*, alone, gives the year as Bunsei 3rd. It is the general opinion that, after his death, the character of the Ukiyoyé school greatly deteriorated.

His authentic hand paintings are rare, and we were unable to find a successful one worthy of being reproduced in this series; therefore we show a brief outline of his style by single-sheet pictures and some illustrations for *yehon* and *sōshi*. Among illustrations for *sōshi*, we preferred one, painted at the age of fifty-nine, taken from *Hokkoku Junrei Utahōben*, depicting the dream of Hanayama, a courtesan (Fig. 96.), which appeared as the frontispiece. He drew illustrations for many kinds of picture-books, among which there is one, entitled *Shibai Fuzoku*, or "Customs of the Theatre," which came from his brush when he was only thirty-three years of age. Probably this belongs to the early years of this kind of picture by him, and we detect some influence of the Torii school. We extract from the book, for reproduction, one picture, called "Walking towards the Theatre" (Fig. 97.). It depicts a group of

*Extant Masterpieces and
Sōshi by Shigemasa.*

people in animated conversation and filled with anticipation of pleasure; yet we trace the primitive style of his brush, when compared with his later pictures.

The book entitled *Seirô Bijin Awase-Sugata-Kagami*, was prepared in collaboration with Shunshô Katsukawa; like the *yehon*, *Takara-no-itô*, which we mentioned in connection with Shunshô's biography. At the time of the publication of the former, namely, the 9th year of Anyei, it was commended as being a very delicate work, in which the various colours and elaborate brushwork show admirably the development of this kind of painting. We have chosen for reproduction, one picture from it; this is called "Three Geisha feeding a Nightingale" (Plate. 108.). As we already noted in *Takara-no-itô*, the style of this picture approaches closely to that of Shunshô, and it is very difficult to distinguish between the work of the two artists: but we rather incline to the opinion that Shunshô was evincing somewhat of the influence of Shigemasa. Comparing this picture with the illustrations for "Customs of the Theatre," already mentioned, we see some development; but when we contrast it with the pictures of this artist's later life, there remains some evidence of timidity in the brushwork: yet this very timidity gives a certain solemn appearance to the figures at one side. This picture was published when Shigemasa was thirty-eight years of age. In the illustrations for *Yehon Hana Kotoba*, a production of the artist's forty-ninth year, the brushwork is commencing to be moderate and very admirable; something such as was not seen in his works of former years. This fact becomes conspicuous upon examination of the picture called "Yûga-o" (Fig. 98.). Upon comparing this with the picture "Ladies looking at Chrysanthemum-blossoms" (Fig. 99.) which we have taken from an *yehon*, title unknown, we see that this comes between *Bijin Awase-Sugata-Kagami* and *Hana Kotoba*, and we may ascribe its date positively. Such improvement in his art marks the high maturity of his old age. In his sixtieth year he painted illustrations for *Shiki Kôkwa*, and in his seventy-first, for *Kyôka Hyakunin-isshu*: in these we perceive the customary style of his brushwork; moderate yet evincing some force. The picture, "Customs of the Fifth Month" (Fig. 100.), reproduced from the former book, and the portrait of Mayuzumi Katsura (Fig. 101.), taken from the latter, show that our criticism is well grounded.



Fig. 98. From *Hokkoku Junrei Utahôben*.

Besides *sōshi* and *yehon*, there are extant single-sheet pictures by Shigemasa in not less number

**Single-sheet Pictures
by Shigemasa.**

than the former, already mentioned; but these single-sheet pictures were, as a rule, painted in middle life and are, in consequence, very rare. The picture of Gimpei Tokaiya (Fig. 102.), from the drama *Yoshitsune Sembon Zakura* written by Izumo Takeda in the 4th year of Yenkyō (1747), came from Shigemasa's brush some time between the 20th and 29th years of his life. This we know because the actor, Raizō Ichikawa, who impersonated one of the characters represented in the picture, joined the company of Ichimuraza (a theatre in Yedo) in the 2nd year of Kwampō (1742), and became a pupil of Hakuyen, the second Danjūrō Ichikawa, assuming the name of Masuzō Ichikawa in the 3rd year of Hōreki (1753). In the 8th year of the same period (1758), he altered this name to Raizō, and died on the 12th day, 4th month, 4th year of Meiwa (1767), at the age of forty-four. Therefore the picture must have been painted between the 8th year of Hōreki and the 4th year of Meiwa. We perceive that the style of the painting is more influenced by the Torii school, when compared with those of "Customs of the Theatre," already mentioned. This opinion quite agrees with the statement in *Ihon Zōho Ukiyové Ruikō*. The picture, illustrating *Sōga Kyōgen* (Fig. 103.) comes chronologically after the one last described, as may be inferred from the development of the artist's skill. The actor pictured in it, named Mon-no-suké Ichikawa, must be the second one of that name: he died in the 6th year of Kwansei (1794), aged fifty. This makes us suppose the canvas was done between the thirty-third and fifty-sixth years of Shigemasa's life; yet, from the fact that the style of painting approaches the school of Katsukawa, we are led to think it was towards the end of the Anyei period or the beginning of Temmei, when Shigemasa was about fifty years old (1780 or 1781).



Fig. 97. From *Shiba Fūzoku*.

Fig. 98. From *Yehon Hana Kotoba*.

Fig. 99. Ladies Looking at Chrysanthemum blossoms.

Fig. 100. From *Shiki Kōka*.



Fig. 101. From Kyōka Hyakunin-ushū.



Fig. 102. Gōmei Tokaya.



Fig. 103. Gorō Soga.

CHAPTER II.

MASANOBU KITAO.

We have already stated, at the beginning of Part V., that there was a close connection between the Ukiyoyé school and Popular Literature. Shunchō Katsukawa was skilful in writing some *kyōka* (satirical poems and prose), and Shunshō Katsukawa sometimes wrote *kibyōshi*, while Gekkōtei Shōju, wife of Shunsen Katsukawa, wrote many *kibyōshi*, as has been said before. In addition to these, Shunman Kubo,

A typical artist who was also clever in writing popular literature.

Hokusai Katsushika, Harumachi Koikawa, and Ikku Jippensha, about whom we shall give some account hereafter, were, on the one hand, not only writers of popular literature, but on the other, they were artists who produced Ukiyoyé pictures. But Masanobu Kitao, the Ukiyoyé artist, and Kyôden Santô, as a writer of popular literature, will be such great geniuses as were rarely seen, either in the days before or in those that come after; while in the former artist we may find represented the intimate association of Ukiyoyé and popular literature of that time.

When we think about the nature of the *kibyôshi*, which flourished during the thirty years of the Anyei, Temmei, Kwansei, and Kyôwa periods, and exerted so much influence upon the reading circles of that time, we must bear in mind that this was not altogether due to the illustrations which were drawn for books that had been already published. It seems that the conceptions of the author were, in part, given in narrative and, in part, through the medium of illustrations; therefore, since the text sometimes followed the illustrations which had been already prepared, the reader had to observe carefully both illustration and narrative: in the same way, the author must keep in mind both features. Even when the illustrations were added to *yomihon*, the author sometimes had to give some remarks about the scheme of the pictures. Compared with the kind of literature called *yomihon*, *kibyôshi* displayed more multiplied relations between the two, illustration and text: if there was a man who was clever in both these two arts, the convenience was very great. To supply this demand, there appeared many writers, and Masanobu was the most eminent and most excellent in these respects.

During the Bunkwa period (1804 to 1817) *kibyôshi* changed its form to *kusazôshi* and in some respects to *yomi-hon*. At that time, the character of this kind of literature had much degenerated in general, being appreciated by women only, although there was a certain type of *yomihon* which was of a noble type and which was read even amongst the scholarly classes. This condition is largely owing to the exploits of Kyôden, although there was a great writer, Kyokutei Bakin Takizawa (died 1st year of Kayei, 1848, at the age of eighty-two), who was endeavoring to turn the popular literature into loftier and purer channels. From this point of view, we perceive that Kyôden was a greater author than he was artist of the Ukiyoyé school.

Masanobu Kitao was a man who sprang from the family of Iwasé or Haita. In boyhood he was called Jintarô. His popular name was Denzô and he subsequently called himself

Biography of Masanobu.

Kyôya Denzô. His real name was Makoto, surname Hakkei but these he altered afterwards to Satoru, for his real name, and Yûsei for his surname. For the reason that his residence was near Kyôbashi, he called himself Kyôden. He used several pseudonyms, as follows: Santô-an, Seisei Rôjin, Seisai (or Seiseisai), Kikkwatei (or Kikutei, sometimes Kikuken), Musasabi-no-Okina, Keikoku, Kankoku, Hôzan, Tôshû, etc. As an artist, he employed the name Rissai Masanobu; as a satirical poet, he called himself Migaru Orisuké. As a prose writer, the name of Kyôden Santô is most noted. By nature he was free from giving thought to trouble and was filled with a lively wit. In his youth he studied the art of painting under Shigemasa Kitao, and in the 7th year of Anyei (1778), when he was eighteen years old, he illustrated *kibyôshi* for the first time: this *kibyôshi* had the title of *Kaichô Riyaku Fuda Asobi*. He says, in the book entitled *Sakusha Tainai Fu-gwatsu-zu*, which was published in the 1st year of Bunkwa (1804), that he was engaged upon this kind of literature for twenty-seven years. From this statement, we are inclined to think that the former book must also have been written by him, and will be the first one. After that time, he wrote *kibyôshi* and *sharehon* yearly and illustrated them himself; while he also prepared illustrations for novels that were written by other authors. The name Kyôden he used for the first time in the book entitled *Musumé Katakiuchi Kokyô-no-Nishiki*, written and illustrated by himself, in the 9th year of Anyei. About this time this sort of literature was published in enormous numbers, but the stories by Kyôden were most popular and the high appreciation shown

them resulted in a large circulation. In the 2nd year of Kwansei (1790), he published a *kibyōshi* with the title *Kyōkun Yomihon* (that is to say "A Moral Reading-book") in which he told a love-story of the Hetairae quarter. Its realism was such that the Government suppressed the book and punished the author by sentencing him to be imprisoned in his own house. Many other persons who were, either directly or indirectly, associated with Kyōden in this matter were likewise punished, but he himself was soon released from confinement. This incident caused Kyōden sincerely to regret his conduct, and he never again wrote such kind of literature. In the book entitled *Bukō Nempyō* ("Chronological Tables of Yedo"), there is a statement about *kibyōshi* in the corresponding year, as follows : "From the time of Kwansei, Kyōden Santō exerted himself to reform the literary tone of *kibyōshi* and wrote books having moral plots: among them *Zendama Akudama no Sōshi* is the most noted and had the widest circulation." *Honchō Gusho Shinshū* contains a statement that Kyōden published a book of easy notes on morals, *Fitsugokyo Yōchi Kōshaku*, by way of atonement for his past offenses against good morals; and, certainly, after that time the novels written by him were quite different in tone, when compared with those he had published before, and this effort aided by Bakin, came gradually to be popular, the theme of this kind of literature dwelling upon the reward of good conduct and the punishment of bad. In this, we see that the punishment inflicted upon Kyōden not only effected a change in his own stories, but exerted great influence upon the history of our novels.

In the 4th year of Kwansei (1792), Masanobu called a meeting of artists and literary men, which was attended by two hundred persons. After that he removed his residence to Ginza, Kyōbashi, and there opened a shop for the sale of smokers' implements and a medicine called "Shushi Dokushogwan." He sold, besides, folding-fans and long panels on which poems are written: both of these he ornamented with sketches or some verse. These became renowned far and wide and from their sale he derived large profit. His name, as a writer, became more and more popular, and even such ignorant fellows as grooms or bullock-drivers knew the name of Kyōden, while booksellers from every quarter besought him to supply them with some of his productions. He now discontinued making illustrations for *sōshi* and gave his attention wholly to writing novels which were illustrated by other artists. We may say that his life as an artist ended in the 4th year of Kwansei (1792), when he was thirty-two years of age. Although he wrote *kibyōshi* and *sharé-hon* before the 3rd year of Kyōwa (1803), yet after the 1st year of Bunkwa (1804), on the contrary, he mostly wrote *kusazōshi* and *yomihon*. The latter begins with *Chiyashin Suikoden*, published in the 11th year of Kwansei (1799), and among these the *yomihon*, *Mukashi-banashi Inazuma-byōshi* achieved the widest circulation, being eventually dramatised and becoming a theatrical favourite. In this play the costumes worn by *Nagoya Sanza*, have the figure of flying swallows in the rain and paper umbrellas: this design, it is said, was devised by Kyōden.

Besides novels, or popular literature, Kyōden wrote or compiled the following named four books, *Ukiyoyé Ruikō*, *Ukiyoyé Tsuikō*, *Kinsei Kisekikō*, and *Kottō-shū*. The former two are the first books treating of the biography of Ukiyoyé artists; the latter two discuss miscellaneous minor subjects relating to the people, all of these elaborate works were appreciated by learned men. He was not only skilful in literary matters, but he was well informed upon social intercourse. Because of this last mentioned fact, his designs always met with recognition in society, without an exception. Naturally, he did not like mathematics, yet he did not permit himself to be outwitted in practical calculations, even in money or cognate matters. In making money, he sometimes outdid the old tradesmen, and only once did he make a failure in this: that was when he opened a cake-shop at Namiki, Asakusa, in the 3rd year of Kyōwa. As a rule, he did not wear fine clothes or allow himself good food, and he never wasted a *cash*. He did not, himself, possess many books, but he read a good deal, borrowing from others: having read the books, he thus procured, he promptly returned them to their owners. Whenever he joined

in a drinking bout with others, he invariably collected from each man an equal share of the expenses, to save one from wasting money and to prevent another from "sponging" on the rest. People at that time called such acts "Kyôden's method." When he was engaged in writing something for a novel or in painting an illustration, his ideas or his designs followed each other rapidly with the moving of his brush, and he sometimes forgot about the cold, or noise, or even eating and drinking.

On the 7th day, 9th month, 13th year of Bunkwa (October 27, 1816), Masanobu, with his friends Magao Kitagawa and Seiro Kita, held a convivial meeting in the house of his younger brother, Kyôzan. After he had become intoxicated, he started to return home in the night, but on his way he was taken ill, barely reaching his house with the help of Seiro, and died that night. This is the account given in *Gusho Shinsiki*, but *Gisakusha Ryakuden* states that he was greatly irritated because the opinions he had expressed in *Kottôshû* had been stolen by other men, and for this reason he became sick and died: this story comes from the book entitled *Shiri-u-goto*, and is the more truthful. Kyôden died after a few days illness and from no special disease, as is told by the bookseller, Bunjudô. He was then fifty-six years of age.

The works which Kyôden executed during his life are of great number, and from among them we have chosen for reproduction one illustration in the first volume of *Natorigiku Kôhakuchôja* (Fig. 104): this was painted when he was nineteen years old and belongs to the undeveloped stage of his pictures. Following the evolution of his art, as seen in illustrations for *kibyôshi*, we find his usual style of a moderate countenance for women, with the hair drawn well out over the ears, and graceful curves of the garments, to have become fixed somewhere about the 3rd or 4th year of Temmei (1783-1784), and this style continued until he reached the thirty-second year of his life, when he devoted himself exclusively to writing. Among his works, the following named, *Komondachi*, *Komon Shimpo*, and *Komon Gawa*, indicate why he was so successful in sustaining the interest of his readers: the characters conceived by



Fig. 104. From *Natorigiku Kôhakuchôja*.

him are full of spirit and originality, and display traits which could not have been easily imitated by common artists.

Among his picture-books there are the following which illustrate satirical poems: *Hyakunin Isshu Kokon Kyōka Bukuro* (one volume, with illustrated pictures), *Azumakyōku Kyōka Bunko* (one volume, illustrated with pictures). Both contain portraits of satirical poets with selections from their poems: the former has a very refined frontispiece, but the latter excels in its portraits. There is another of this kind of composition, entitled *Kyōka Hyakunin Isshu*, which had previously been published by Shigemasa, and another one, entitled *Kyōka Sanjūrokka-sen*, by Toyohiro Utagawa, which we shall explain hereafter, but these works cannot approach Kyōden's *Kyōka Bunko* in the originality of their characters and rich variety of costumes. We give here a reproduction of a picture by him, called *Portrait of Sakazuki Yonendo* (Fig. 105.). Besides the two works above mentioned, there are the following: *Takara-awase-no-ki*, three volumes, and *Kyōka Kwanitō Hyakudai-shū*, two volumes, but we need not explain these further than to say that one was done in collaboration with Masayoshi, and the other contains but a limited number of illustrations by Masanobu, the other plates having been drawn by fifteen different artists, namely: Shunman, Ikkū, et al.; but the work was not successful. There are, furthermore, a collection of satirical poems illustrated, *Yehon Azuma-miyagē*, four parts, each consisting of ten volumes; *Yoshiwara Gojitsu-no-Sugata-yé*, one volume; *Seirō Meikun*



Fig. 105. From *Azuma Kyōka Bunko*.

Fihitsu-shū, one volume coloured plates. *Azuma-miyagé* is nothing more than a reprint of eighty-one *kibyōshi*, mostly written by other authors, although Masanobu notes at the end of the volumes that he had prepared illustrations; but upon careful examination, we find that but six copies were actually illustrated by him. *Seirō Meikun Fihitsu-shū*, or "Collection of Autographs of Famous Courtezans," belongs to the first class of his publications; there are very few masterpieces of that time which may be compared with these plates in delicacy of details and effective colouring. We shall reproduce from it one plate, depicting something of the career of the famous courtezans, Utagawa and Nanasato (Plate 109): this was done during the Temmei period (1781-1788). We think he did not draw any single-sheet pictures, for we do not see any such at the present time.

His original compositions, actually from his brush, which we meet with are mostly rough sketches —with bits of his calligraphy or, occasionally, some panegyric upon a picture by another artist. We suspect this is due to the fact that he was a popular writer and was often besought for his autograph. In the 2nd year of Kyōwa (1802), he determined to prepare One thousand specimens of his autograph on pictures or samples of his calligraphy, and then stop altogether making such things. After that he advertised that his signature must be accompanied by his own seal to be authentic; if any alleged autograph lacked this verification, it was a forgery: from this episode we may reasonably infer that his autograph was eagerly sought after by people. The picture we here reproduce (Plate 110.), representing Sukerobu and Agemaki (a theatrical scene), was a masterpiece among his extant productions. The countenance and coiffure of the courtezan, Agemaki, and the front view of the young girl in attendance, display the familiar style of his brush, and this canvas shows us how skilful he was with such pictures. The next reproduction, *Magai Ōtsuyé* (Plates 111. and 112.), are very different artistically, when compared with his usual productions to which we have already referred, and do not belong to the so-called Ukiyoyé school. His cursive pictures, to which we have alluded, belong with this kind of picture. The pictures we have reproduced, were painted by Masanobu before the 4th year of Kwansei (1792), while these last were productions of the time when he had ceased to be an Ukiyoyé artist and was devoting himself to literature; at that time his illustrations were subordinated to his writing, therefore he did not give much care to the details or technique of his pictures. Sometimes they were comic in design; sometimes sublime and forceful, so that in certain respects they excel his efforts of the Ukiyoyé period. The last two pictures mentioned were painted from his original composition: they are called, "Oni-no-Nembutsu" (Naming of Buddha by Demons) and "Fuji Musumé" (The Young Lady, Fuji.), who was made popular in the ballad of *Ōtsuyé*. The contrast between gentle manners and the fierceness of the devils, reminds everyone of the artists' satirical writings, or makes us feel as if we were reading some satirical verses.

CHAPTER III.

MASAYOSHI KITAO.

Masayoshi Kitao was born in the Akabané family, but subsequently changed his family name to Kuwagata. His personal name was Sanjirō, and as an artist he called himself Biography of Masayoshi. Masayoshi Kitao, sometimes Sankō or Keisai. He was born in the 11th year of Hōreki (1761). He studied the Ukiyoyé style of painting under Shigemasa, and from the 5th year of

Anyei (1776) drew illustrations for *kusazōshi* and single-sheet pictures in great numbers. He was excellent in design and especially clever at landscapes, painting pictures of famous places; among the latter was a panoramic view of Yedo city in a single-sheet. In a similar way, Masayoshi painted the whole scene of our country. Until his time, the pictures which were used by boys for making folding-lanterns, were painted in Ōsaka; but he began to make such things in Yedo, and was succeeded by Hokusai, Kuninaga Utagawa, and Toyohisa Utagawa. About the Kwansei and Kyōwa periods, Masayoshi's pictures of the kinds to be mentioned, were especially popular, namely: those of comic sports in the dissolute quarter; those of the courtyard of Kassai Tarō, and some theatrical scenes. But he continued to be an Ukiyoyé artist only until somewhere about the 7th or 8th year of Kwansei (1795 or 1796), when he was thirty-five or thirty-six years of age, and after that he was transformed into a follower of the Kanō school. Even before this he had been very fond of the Kanō style, and admired Kōrin Ogata and Hōchū Nakamura of the Kōrin school, while he also sometimes studied Bunchō. Finally, he originated a special kind of cursive picture and gave this method in a model book, which attained some reputation at the time. He was the first one to use such a book in the applied arts: the slightly coloured picture also came from his original design. From this time, he dropped the name of Masayoshi Kitao, which he had used as an Ukiyoyé artist, and subsequently called himself Keisai Kuwagata: therefore we may divide his life into two parts at the 8th year of Kwansei, when he stopped making illustrations for *kusazōshi*. To transform himself into an artist of another school after having been an Ukiyoyé painter, was at that time as great a change as to come from some narrow valley and enter a large, wooded forest: his life thenceforward was an improvement. His name, Keisai, as an expert in pictures which pleased the critics and as one of the best hands at the cursive style, was more widely known than when he was merely a painter of Ukiyoyé pictures. Finally, he was summoned by the feudal lord of Fukui, Matsudaira, Governor of Yechizen, to be a professional artist, when, following the custom of such artists who were connected with the military government or feudal lords, he shaved his head and assumed the name of Shōshin, using the artistic name of Useki, instead of Keisai. He died on the 21st day, 3rd month, 7th year of Bunsei (March 20th, 1824), at the age of sixty-four. Among his pupils during the Ukiyoyé period of his life, there were two men, Yoshimaru Kitao and Yoshikuni Kitao, of whom we shall give some account hereafter.

From the 5th year of Ansei, to the 8th year of Kwansei, he prepared illustrations for *kibyōshi* which numbered one hundred and sixty-four. From among these, we shall reproduce one illustration which was done when he was thirty-four years old, in the 6th year of Kwansei, near the end of his career as an illustrator of *kusazōshi*. This picture was inserted in the second folio of the first volume of the book entitled *Bakarashii Oya-oya Dōjōji*; it shows Anchin begging the father of Kiyohimé to permit him to marry the daughter (Fig. 106.).

Besides *kusazōshi*, he made illustrations for many picture-books, among which those for the book entitled *Miyako no Nishiki* are the most delicate, being in coloured prints. Picture-books and Original Pictures by Masayoshi. *Yedo Meisho Azuma Kagami* and "Model Book for Cursive Pictures," are printed from two blocks, using only India-ink, but one shade being very light; sometimes two or three blocks were used and an orange colour was employed with the blocks: this method was his original design. We here give again examples of his pictures to illustrate the two periods of his life: the first represents the picture and *sōshi* shop in Shimmei-mayé, Shiba (Fig. 107.), which was shown in the book entitled *Tōkaidō Meisho Zuyé*; and the second is a number of small figures done with cursive strokes; these are taken from *Shoshoku Yekagami* (Fig. 108.). The illustrations in the cursive style which are found in some books, do not belong to Ukiyoyé, and it is right to treat such as of the Kanō school; therefore we do not explain these, beyond saying that the illustrations for *Sho-*



Fig. 106. From Goya-oya Dōjōji.



Fig. 107. From Tokaidō Meisho Zue.

shoku Yekagami are very near to the Kanô school in character. Masayoshi's original pictures, which are now to be seen in considerable numbers, were productions of his later life, in contradistinction to the time when he followed the canons of the Ukiyové school. We present here another of his productions, which represents customs in the dissolute quarter: it was added to the second section of a picture-roll illustrating the events of one year (Plate 113.), and was painted in the 2nd year of Bunkwa (1805), three rolls. An inspection of this picture shows at once the light manipulation of the brush in free strokes and the gentle colouring; but when we compare it with illustrations for *kibyôshi* by this artist, we find the style to be rather solemn and severe, not usually the ideal picture of the Ukiyové school.



Fig. 108. From *Shôshoku Yekagami*.

CHAPTER IV.

SHUNMAN KUBOTA.

This artist, abbreviating his full name, called himself Shunman Kubo. His common name was Yasubei, and as a popular writer, he used the names Nandakashiran and Kōzandō; as a satirical author, he chose the pen-name, Hitofushi Chizuyé; and as he was skilful in writing with his left hand, he sometimes called himself Shōsadō, which means "Excelling with the Left-hand." He was born in the 7th year of Hōreki (1757), at Yedo. From an early age he studied painting under Nahiko Katori and Ryōtai Tatebē (died 2nd year of Temmei, 1782, aged sixty). At first, he was given the name of Shunman, 春満, but he did not like it, because it seemed to indicate that he was a pupil of Shunshō, and to avoid this, he altered the ideograph to 俊 as both pronunciations are the same. Subsequently, he became a pupil of Shigemasa Kitao from whom he learned the principles of the Ukiyoyé school, and afterwards he produced single-sheet pictures. He was naturally a man of refined tastes and frequently wrote *kibyōshi* and *sharehon*. He also studied the art of writing satirical poems with Rokujuen Masamochi Ishikawa, and from the middle part of Temmei period he devoted himself exclusively to writing this kind of poems as his profession, besides teaching it to the public; but he also painted illustrations for these poems and these illustrated poems were in great demand. Shunman died on the 20th day, 9th month, 3rd year of Bunsei (October 26, 1820).

Fig. 109. From *Gwakō*.

Kibyōshi and *share-hon* by him number more than ten: among them the following were written as well as illustrated by himself: *Tamagiku Tōrōben*, *Harihodo-no-Koto Bōhodo Megane*, and, according to some authorities, *Seirō Aburatsukō* was illustrated by him also. **Writings and Paintings by Shunman.** He drew pictures for other authors' works, such as *Oboro Zukiyō Monogatari* (5 volumes); while among the satirical books illustrated by him there are: *Kyōkwa Hakuraku Shunjō* (1 volume); another title of this book is *Kyōkwa Kuwanano-yumi*, frontispiece by Tōrin); *Fumoto no Yezo-Kotoba* (1 volume, compiled by Sanyōdo); *Kyōkwa Kuwananō Hyakudaishū*. There was but one work, prepared by him, which had no illustrations, *Kyōkwa Fōdanshū*. As for the illustrations given in *Fumoto no Hinakotoba*, there is only one picture, depicting the wide view ranging from Mount Usui to Mount Shirakumo at Sakamoto, and in *Hyakudaishū* there are merely a few cursive sketches. In *Hakuraku Shunjō* there are only some plates of flowers and foliage, which cannot be called Ukiyoyé; and as for picture-books, he illustrated one with the title *Gwakō* (two parts, each consisting of two volumes). As we do not see these illustrations, except in such works, we shall give a reproduction from it, showing a Monkey Trainer wandering in the Early Spring (Fig. 109.). For this reason, we must look for his Ukiyoyé pictures in his single-sheet productions and in his original pictures, of which we may collect a large number of the former and occasionally we find some of the latter. We reproduce, from his original pictures, one representing "Beating the Clothes of a Beautiful Lady (Plate 114.) and the other representing Two Ladies in the Suburban Fields in the Spring (Plate 115.), and from his single-sheet picture, one showing the amusements of Yuranosuké Ōboshi in a house of ill-fame at Shimabara (Plate 116., consisting of three pieces); the delicacy of treatment and the Beauties are equal to the work of Utamaro, Shunshō, Kiyonaga, or Koryūsai. It seems to us rather strange that there were two great artists of the Kitao school, Masanobu and Shunman, who were, as well, excellent writers of popular literature.

CHAPTER V.

RYŪKŌ KITAO AND YOSHIMARU KITAO.

Among the pupils of Shigemasa, there was an artist named Ryūkō Kitao. In the genealogical tables given in *Ukiyoyé Ruijō*, his name appears between Masayoshi and Shunman. He called **Ryūkō**, himself, sometimes, Shikijōtei or Ryūkōsai. Details of his biography are not known; but he drew illustrations for quite a number of *kibyōshi*, beginning in the 5th year of Temmei (1785) with *Daidō Naritō Kokoniyamu*, written by Nisui Sanjin (3 volumes), and ending in the 3rd year of Kwansei (1791) with *Naoshiyomu Kendai Hagi* (3 volumes, written by Zenkō; according to some authorities it was illustrated by Shunyei). We shall here give one picture by him, from *Oya-no-Kataki Utsutsuka Yumeika* (3 volumes, written by Zenkō); which shows the priest, Shuppon, in the temple, Zuitokuji, where he had given shelter to Akugorō Muneki, the enemy of Utsunosuké Ishibē, whose father the former had killed (Fig. 110.). We consider this the most successful of this artist's productions. The illustrations for other books cannot be compared with those of his teacher, Shigemasa, or with those of his fellow-artist, Masanobu. At the end of the book above named, Ryūkō gives his name as Shikijōtei Ryūkō, a pupil of Kōsuisai Kitao. We feel rather sorry that we cannot find any extant works of his, except illustrations for *kibyōshi*.



Fig. 110. From Oyanokataki Utsutsuka Yumcka.



Fig. 111. From Haranouchi Gisaku Tanehon.

Yoshimaru Kitao, who used another name, Hokuransai, as well, was a pupil of Masayoshi. In *Ihon Zōho Ukiyoyé Ruikō*, it is said that he called himself Yoshimaru Utagawa towards Yoshimaru. the end of the Bunkwa period (ended in 1817); but his name is given in *Zoku Aohon Nempyō* as Yoshimaru Kitagawa, and upon actual examination of *kibyōshi*, we find it to be Yoshimaru Ogawa. After the 3rd year of Bunsei, when Shigemasa died, Masayoshi appointed Yoshimaru to be the successor of Shigemasa, and from that time he called himself "Second Shigemasa." The dates of his birth and death are not known. *Ihon Zōho Ukiyoyé Ruikō* states that the style of his pictures is quite different from that of the other artists of the Kitao school; that it approaches Toyokuni's method; but that its skill is of rather a low order. Now, after examining the illustrations drawn for *kusazōshi*, we find this remark, that his pictures resemble those of Toyokuni, to be correct to a certain extent; and from this fact we may rely upon the tradition that he called himself of the Utagawa school. But we think it is rather a harsh criticism that his work is of inferior quality. His productions were appreciated during the thirty years running from the 4th or 5th of Bunkwa to the 7th or 8th of Tempō, and he made illustrations for *kibyōshi* and *yomihon*, which aggregated one hundred and thirty in number. If he was inferior in his art, how could he have maintained his popularity so long and how could he have produced such great numbers? His illustrations for *kusazōshi* commenced in the 4th year of Bunkwa, with *Kiyomizu-dera Rishō no Adauchi* (6 volumes, written by Kaitei Bisan), and ended with *Katakiuchi Kotekashirwa* (6 volumes, written by Chimachi). From his illustrations we have chosen one from the second volume of *Haranouchi Gisaku Tanehon* (3 volumes written by Samba). The picture shows a group "Talking together in a Circle." (Fig. 111.).

Among the pupils of Masayoshi, it is said there was a man named Yoshikuni, according to *Ihon Zōho Ukiyoyé Ruikō* and *Ukiyoyé Bikō*; and according to *Kōga Bikō*, there was another artist by the name of Shigehiro Kitao, who is described as having made pictures of flowers and birds, as well as of the scenes of the Tōkaidō Gojū-san Tsugi, also of a landscape with a waterfall; but we cannot find out anything about their lives, nor have we discovered any of their productions.

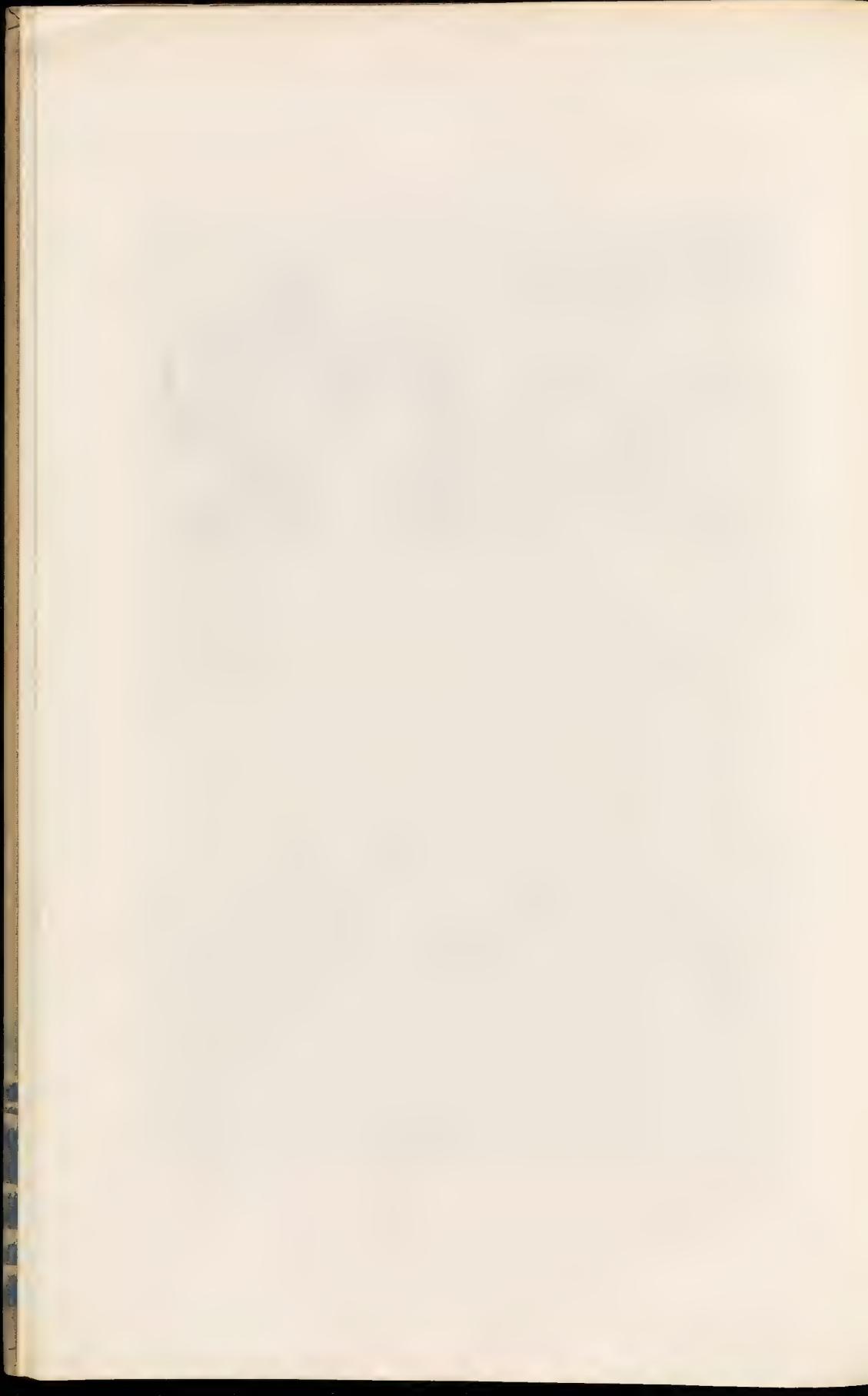


PLATE 108.

THREE GEISHA FEEDING A NIGHTINGALE.

BY SHIGEMASA KITAO.

From one of illustrations in *Seirō Bijin Awatsugata-Kagami*

Size of original sheet: 8½ inches by 1 foot 3½ inch.

(See Page 121.)

801-1175

2020 RELEASE UNDER E.O. 14176

JOURNAL OF CLIMATE



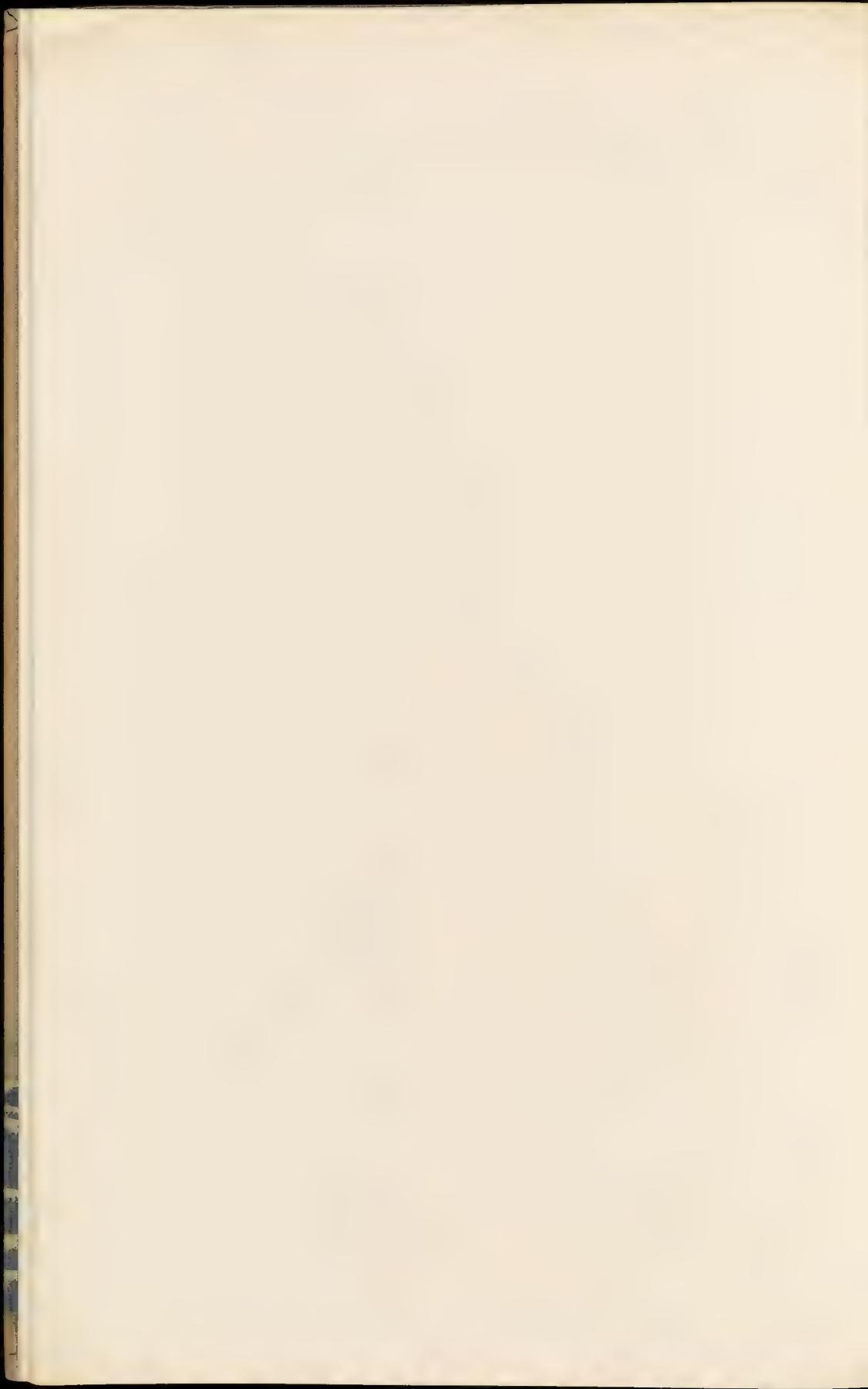


PLATE 109.

UTAGAWA AND NANASATO.

BY MASANOBU KITAO.

From one of illustrations in *Surō Meikun Jihitsu-shō*.

Size of original: 1 foot 3 $\frac{3}{8}$ inches by 1 foot 7 $\frac{1}{8}$ inches.

(See Page 129.)

PLATE 100.

LITOGHANY AND NAVYSAVATO.

BY MESSAUGI VILAVO.

From one of the best specimens in our Museum.
Size of figure 1 foot 2 inches by 1 foot 2 1/2 inches.

See Fig. 150.





PLATE 110.

SUKEROKU AND AGEMAKI.

BY MASANOBU KITAO.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 10 inches by 1 foot 7½ inches.

Owned by Mr. Ichizō Hattori, Kobé.

(See Page 129.)

ОДИНОЧНЫЕ

ДОКУМЕНТЫ СКОРОСТИ

МАТЕРИАЛЫ

СОВЕРШЕННОСТИ
СОВЕРШЕННОСТИ
СОВЕРШЕННОСТИ

СОВЕРШЕННОСТИ

СОВЕРШЕННОСТИ





PLATES 111, 112.

MAGAI ÔTSUYÉ.

BY MASANOBU KITAO.

From paintings in colours on paper intended as *uchiwa* (round-fans).

Size of originals: each, diameter 1 foot 6 inches
and 1 foot 1½ inches.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 129.)

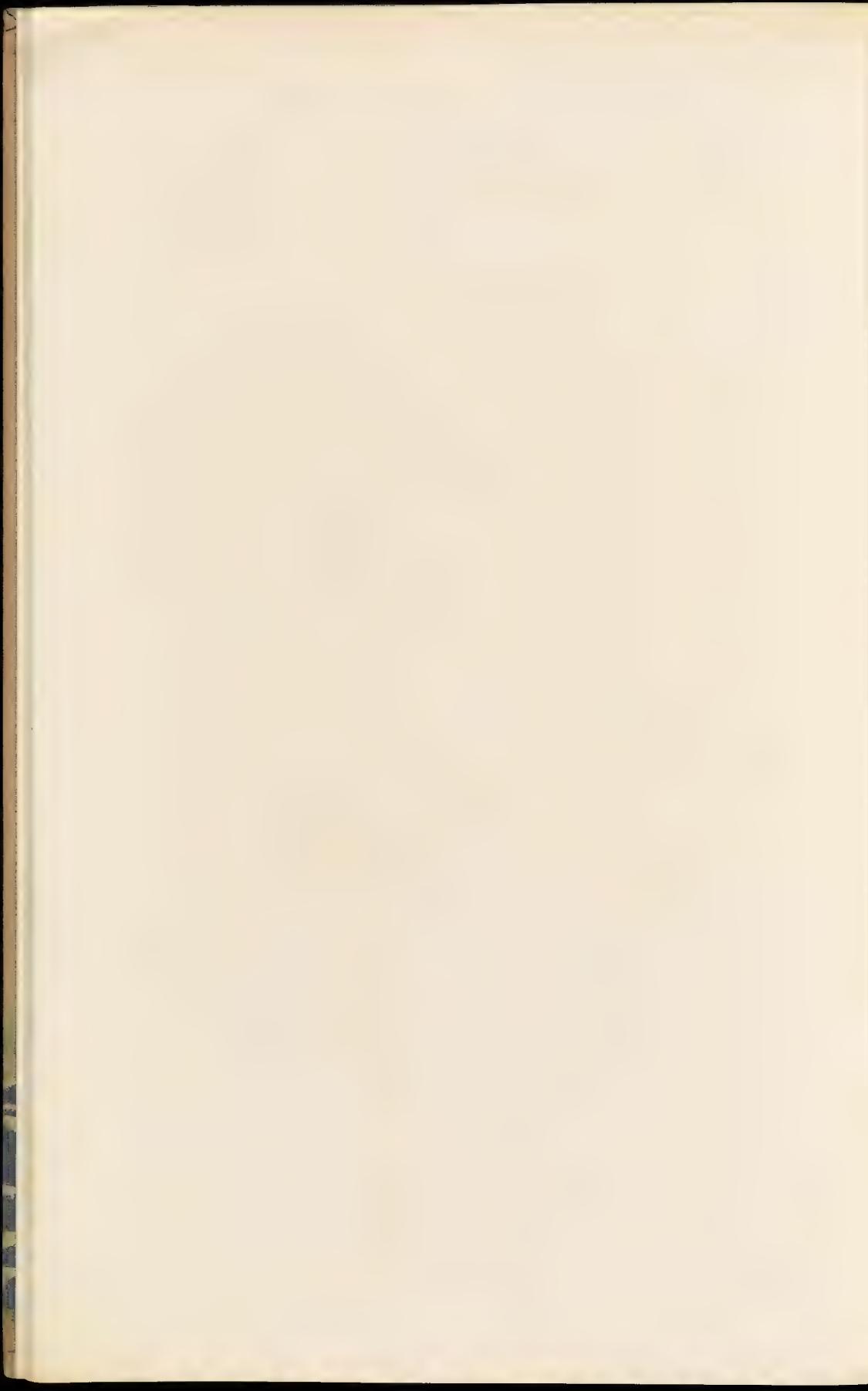
Digitized by Google

HYDRO TOTAL

DAVIS BROWNE 18

From *hindsight* to *foreknowledge*: on better understanding as memory (long-and-short)







太白





PLATE 113.

ILLUSTRATION OF THE EVENTS OF ONE YEAR.

BY MASAYOSHI KITAO.

From a part of a roll, colours on paper.

Size of original: width 1 foot 2 $\frac{3}{8}$ inches.

Owned by Imperial Museum, Tokyo.

(See Page 132.)

11715 118

ILLUSTRATION OF THE ENEMIES OF ONE ANOTHER

BY MASANORI MIYAO

Show a part of a soil sample on paper

Soil or sediment, which is usually yellowish

Observe the following number together

Each page





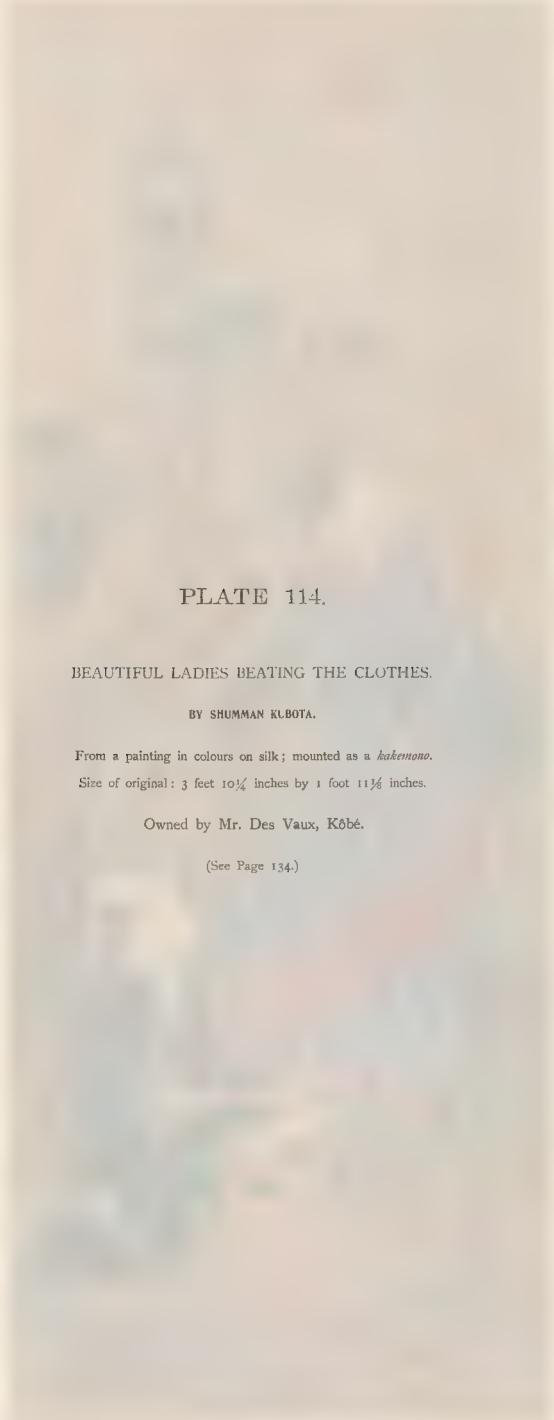


PLATE 114.

BEAUTIFUL LADIES BEATING THE CLOTHES.

BY SHUMMAN KUBOTA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 10 $\frac{1}{4}$ inches by 1 foot 11 $\frac{1}{2}$ inches.

Owned by Mr. Des Vaux, Kôbê.

(See Page 134.)

PART II

THE HIGHWAY IN THE COUNTRY.

BY SIR WALTER RALEIGH.

How a hunting in course on silk; mounting on a horse
Size of a deer: 3 feet 10¹/₂ inches by 1 foot 11¹/₂ inches.

Made by Mr. De Asy, Kepo.

(See page 144.)







PLATE 115.

TWO LADIES IN THE SUBURBAN FIELDS
IN THE SPRING.

BY SHUNMAN KUBOTA.

From a print in monochrome on paper.

Size of original: $11\frac{3}{8}$ inches by $8\frac{3}{8}$ inches.

(See Page 134.)

611 - 347 L. 1

WAO KUDDE IN THE SUDERKEDD
IN THE SPEDZER

BY SHUNMAN ALBOTA

Please return in reasonable time

any or original issue of this book



寶修堂五

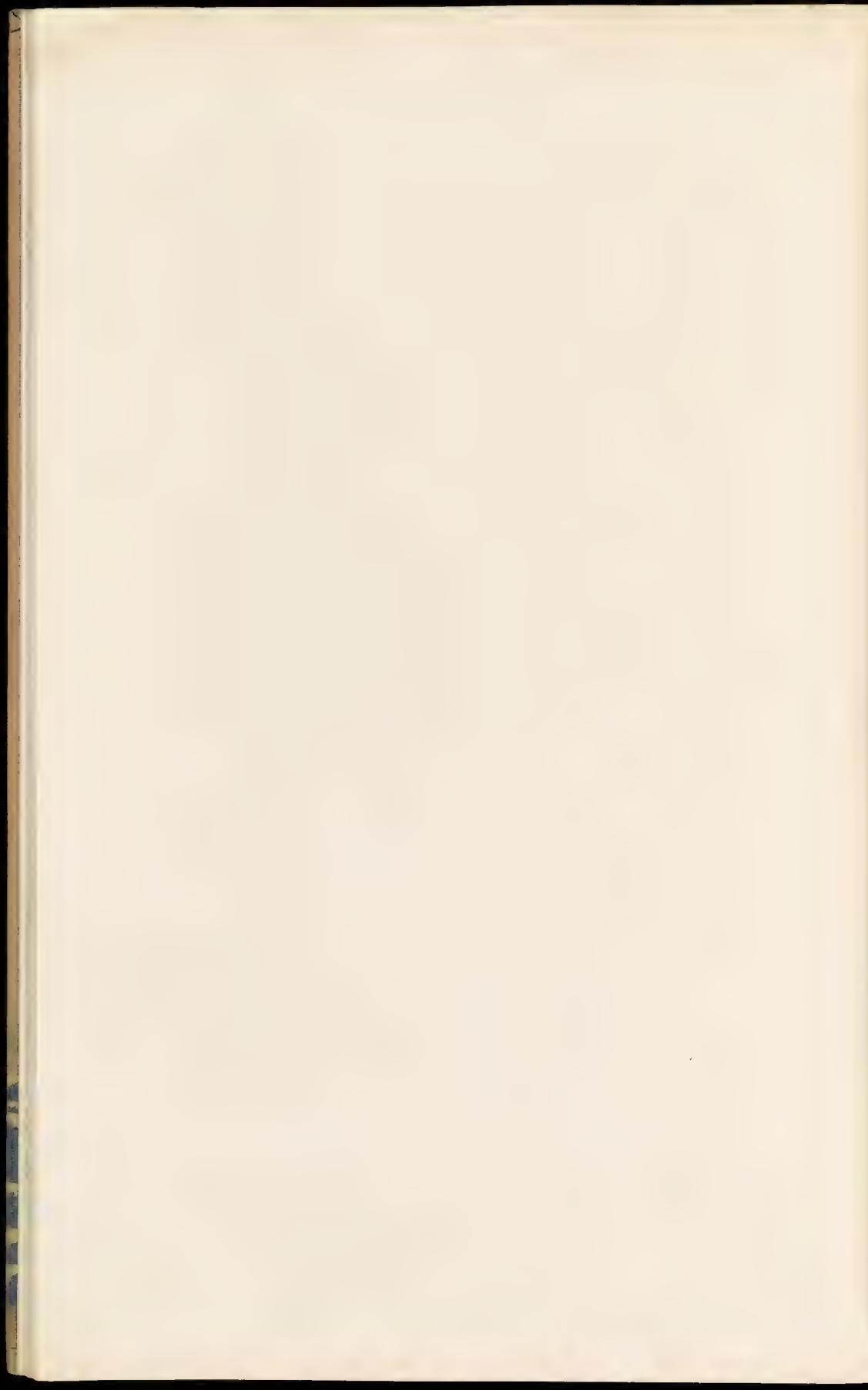


PLATE 116.

YURANOSUKÉ IN A HOUSE AT SHIMABARA.

BY SHUNMAN KUBOTA.

From a print of three pieces, coloured on paper.

Size of original: 1 foot $3\frac{1}{4}$ inches by 10 inches.

(See Page 134.)

300 SITATI

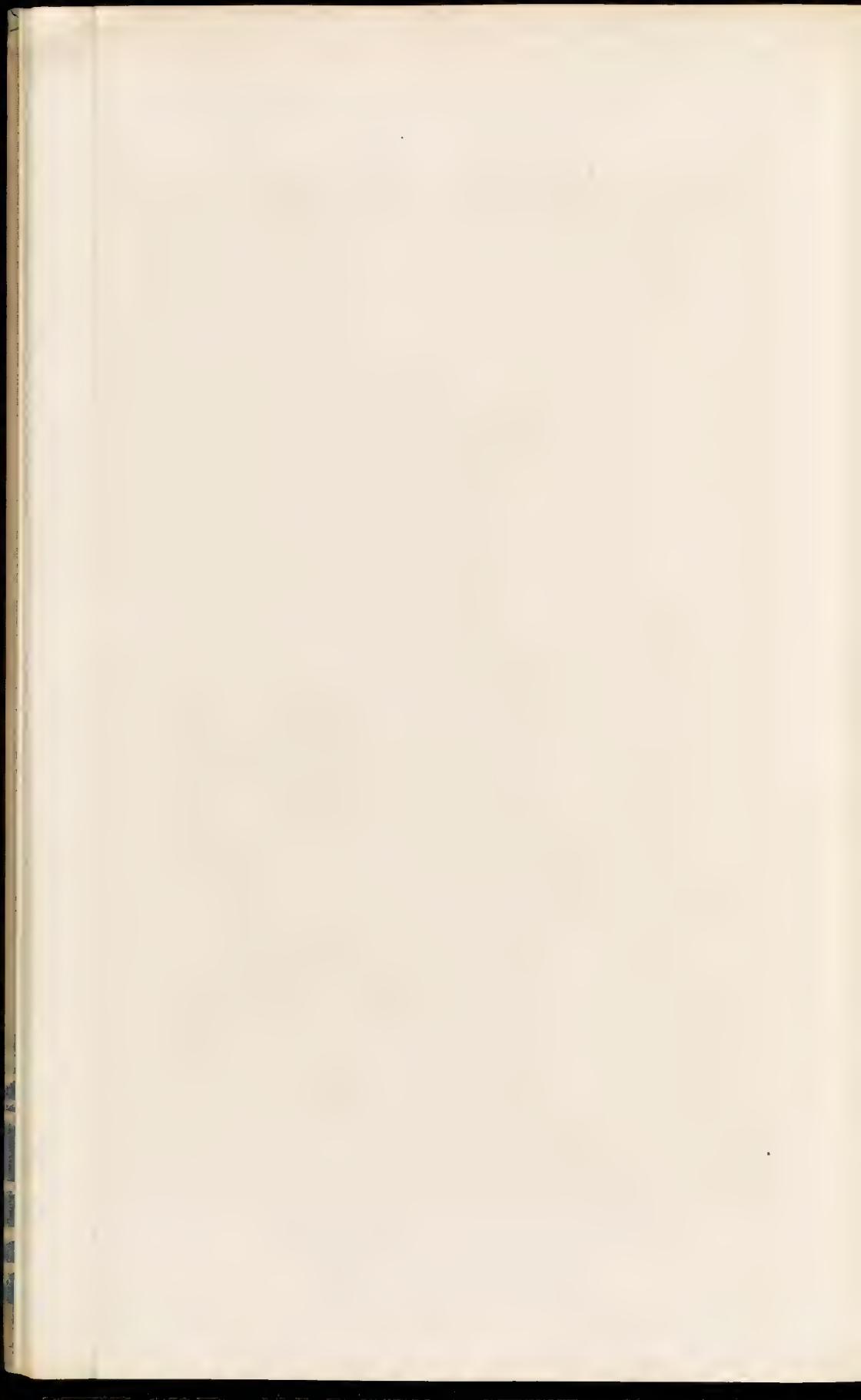
LAZARINI ET AL.

COLLEGE OF MEDICINE

Using no binder, we kept the files in order
according to the date of birth of the patients.

RESULTS







PART TWELVE.

UTAGAWA SCHOOL

CHAPTER I.

TOYOHARU UTAGAWA.

While there were many sub-divisions of the great Ukiyoyé school, there was none that attained so much popularity as that of the Utagawa's. Its founder was he who bore the *Biography of Toyoharu*. name of Toyoharu. His popular name, in boyhood, was Shōzaburō Tajimaya; this personal name he subsequently changed from Shōzaburō to Shinyemon. He was born in the province of Bungo, (the book entitled *Ukiyoyé Ruikō*, and its different editions, says that his native place was Yedo city: we follow the opinion of *Ukiyoyé Gwajinden* and *Meijin Kishinroku*. *Ukiyoyé Bikō* remarks that he was from Tajima province, but this manifestly came from a misunderstanding of the name of his residence, "Tajima-ya."). In his early days, Toyoharu studied the canons of the Kanō school with Tangei Tsuruzawa, while living in Kyoto. Afterwards he went to Yedo, where he became a pupil of Toyonobu Ishikawa (*Dai Nippon Jummei Fisho*, or "Biographical Dictionary of Japan," says that he was a pupil of Sekiyan, who likewise used the family name of Toriyama; while the appendix to *Ukiyoyé Ruikō* and *Kiyū Shōran* remark that he was a pupil of Shigenaga Nishimura; but in the notes added to the former book—*Ukiyoyé Ruikō*—it is stated that this assertion is not correct).

Toyoharu's skill in art came to such maturity that he founded a sub-school of Ukiyoyé painting. Upon shaving his head, conformably to custom, he called himself Ichiryūsai Senzō, sometimes Senryūsai. He painted theatrical signs for the front of Tosaza and Yūkiza (two theatres) which signs had paper

puppets connected with them. Because of his excellence in design, skill in technique, and effective colouring, his name began to be known far and wide, and such pictures were imitated by Shuntoku, Shuntei, Shunyei, et als. Again, in the 6th year of Temmei (1786), he painted theatrical signs and programmes for Kiriza. Until this time, such signs had been painted by artists of the Torii school only; but now Toyoharu took up the work because the skilful artist, Kiyomitsu of the Torii school was dead.

Toyoharu was especially effective in the "floating" style, or perspective, of the Ukiyöe painting, which he employed for coloured prints especially. This style of picture had prevailed extensively since the Hōreki period (1751-1763); but by this time Toyoharu developed it to full maturity, so that it gained great reputation among all classes of people. During the Kwansei period (Bunkwa, according to *Ukiyöe Gen-i*), when the Tōshögū at Nikkō was being repaired, he was summoned to render assistance, because of his excellence in colouring. Following the example of artists of the Kanō school, he went to Nikkō as the headman among popular artists and artizans, accompanied by his pupils, and undertook the duty of decorating the temple. When people heard of this at the time, they naturally deemed it a great honour for such an artist. When we think of this event, we readily suppose that Toyoharu's attainments in Art were somewhat superior to those of his fellow-artists of the Ukiyöe school; and it would seem to follow, as a result of his views upon Art, that he did not draw illustrations for *kusazōshi*. But, according to some traditions, he once did prepare such illustrations for a book entitled *Takara no Irifuné Shichifuku Daichō* (two volumes), which he wrote under the pen-name of Shōjirō. Toyoharu died on the 12th day, 1st month, 11th year of Bunkwa (March 3, 1814) at the age of eighty.

From among his pupils came the following-named artists: Toyohiro (to be mentioned hereafter), Toyohisa (drew single-sheet pictures, folding-lantern pictures, sometimes made illustrations for books describing theatres, and had among his pupils, Hisanao and Hisanobu); Toyokuni (to be referred to again); Toyomaru (who used the pseudonym, Kotobukitei), et als. The artist, Toyohidé Utagawa, who drew illustrations for *yomihon* that were printed in Kyōto, was, perhaps, a pupil of Toyoharu.

The theatrical posters and signs which he frequently made are not to be seen nowadays, and as he did not illustrate *kusazōshi*, we have had to depend upon a picture-book, *Extant Pictures by Toyoharu.* entitled *Yedo Nishiki* (2 volumes), his perspective pictures in print, and his original pictures of "Flowerly Damsels" (Plate 117.) and Two Young Beauties (Plate 118.). As for the skilful colouring, which was the foundation of his renown at the time, it is beyond our criticism; but in its brushwork we see much force and loftiness, and while it possesses the taste of beauty, not following the light and moderate manner that was usually adopted by other Ukiyöe artists, he must have been a successful artist to be able to achieve the honour of founding a school.

CHAPTER II.

TOYOHIRO UTAGAWA.

His family name was Okajima, but his popular personal name was Tōjirō. He was born in Yedo, Life of Toyohiro. and was a distinguished pupil under the teaching of Toyoharu: he used the pseudonym of Ichiryūsai. He did not paint any portraits of actors, which was a branch of art that was specially affected by Toyokuni, his fellow-artist. For this reason, each of these artists

disliked the other. Once, in the 9th year of Bunkwa (1812), Shikitei Samba Kikuchi tried to induce them to become friends, and he persuaded Toyokuni to illustrate the first part, consisting of six volumes, of his book, *Ittsui Otoko Hayari no Utagawa*; and for the latter part, six volumes also, he got Toyohiro to prepare illustrations: while the last few pictures he made these two artists draw alternately. For this action as a mediator, Samba won high reputation with the public on every side. In the beginning of the Kyōwa period (1801-1803), Toyohiro, who was then in the thirty-eighth or thirty-ninth year of his age, prepared illustrations for "Tales of Revenge," written by Somanjin Kusunoki, for which he gained great praise; therefore, he continued to illustrate *kusazōshi*, especially choosing tales dealing with plots of revenge, until the 9th year of Bunsei (1826), when he was fifty-four years old. Illustrations for novels in long series were begun by this artist. While he was a disciple of the Ukiyoyé school, yet he occasionally tried to make pictures according to the canons of the Kanō school; sometimes he attempted to exploit a new field, based upon the style of Itchō Hanabusa, and painted monochrome pictures with cursive strokes (in outline). But the public demanded the beautiful, coloured pictures in print, hence his painted pictures in the style just mentioned, did not meet with general approbation.

Toyohiro was a man who did not trouble himself about trivial matters. He was fond of giving recitations according to the rules of *gidayū*, a school of *jōruri* (a kind of musical drama) recitative, and he was clever at playing the *samisen*. This taste led him sometimes to give such recitations in public in the small halls used by professional story-tellers. It is said that this habit of reciting in public by amateurs to give amusement to their audiences, was introduced by him. He died on the 23rd day, 5th month, 11th year of Bunsei (1828), at the age of fifty-six. According to *Chosakudō Zakki*, he was over sixty; while *Dai Nippon Jinmei Jisho* states that he was sixty-five. He had a son named Toyokiyo, who studied art under his father and Toyokuni, and in the 7th year of Bunkwa (1810), when he was fourteen years of age, he made illustrations for *Fudē Hajimé Hinodé Matsu* (3 volumes), a work by Namboku Tsuruya Tōzai-an. He received the name of Toyokiyo from his father's teacher; that is to say, Toyokuni: concerning this incident, Toyokuni gives some information in the book just mentioned; while at the end of the book entitled *Onna Gwapo Koi no 'Shugyōsha'* (9th year of Bunkwa, illustrated by Toyokiyo), the author, Namboku, introduces a sonnet about the illustrator: "The illustrator drew about himself a huge mass of patrons, as high as the summit of Mount Fuji; and at the same time he won for himself the honorary title of 'The Artist of Hi-no-dé,' or Rising Sun." A short time after that he died while yet comparatively a young man. It is said that he left some single-sheet pictures, as well as some *kusazōshi* and *yomihon* which had been illustrated by him.

A daughter of Toyohiro, after she was married, had a son who was called Toyokuma (*Ukiyoyé Bikō* speaks of him as the son of Toyokiyo, but we think this is a mistake); he also studied Ukiyoyé under his grandfather. Toyohiro had the following-named pupils: Hironobu, Hiromasa, Hirochika, Hirotsuné, Hirokané, Hiromasa, and Hiroshigé; the last one being the most famous. (The names of the two 'Hiromasa' are written with different ideographs.)

The *kusazōshi* illustrated by him comprise *gōkwan-mono* and *yomihon*; in selecting them he chose tales dealing with plots of Revenge. There are a great number of these books, but we shall omit the list of them.

Now, as a type of the pictures which he drew during the time he was illustrating *kusazōshi*, we give here one, taken from the end of the first volume of *Urami-no-Nishiki*, which is a story of revenge, and had a large circulation (Fig. 112.). The picture depicts the grief of the wife of Yajirō Kanada and his son, Yakichi, when they had lost the wife's mother by the hand of an enemy. This was drawn when the artist was forty years old. From his illustrations for *gōkwan-mono* and *yomihon*, we have chosen the frontispiece of the

Illustrations and Original Pictures by Toyohiro.



Fig. 112. From Uram-e no Nishiki.



Fig. 113. From Itsui Otoko Hayari Utagawa.

first volume of the second part of *Itsui Otoko Hayari Utagawa*, in which work, as we have said, Toyohiro pitted his skill against Toyokuni's (Fig. 113.). The portrait of a courtesan in this reproduction, proves that he was superior to Toyokuni: the picture was painted in the forty-seventh year of his life. Among picture-books illustrated by Toyohiro, there are *Yedo Murasaki* (one volume, pictures of eight scenes in Yedo, coloured print), *Kyōka Sanjūrokka-sen* (one volume, coloured prints), etc. We have given preference, from the former, to a scene showing returning ships ranging along the island of Tsukuda (Fig. 114.); and



Fig. 114. From Yehon Yedo Murasaki.

Fig. 115. From *Kyōka Sanjūrokkasen*

from the latter book, we give the portrait of Hakurikwan Bō-un (Fig. 115.), as a specimen of Toyohiro's printed pictures. While the former does not belong to the so-called Ukiyoyé school, yet it will be found serviceable to art-students to show that Toyohiro tried to imitate the ways of the Kanō school, as Masayoshi Kitao did. From specimens of his original pictures, we shall give here pictures of Young Beauties impersonating the Hermit Tekkai (Plate 119.). Comparing these with pictures by Toyoharu and Toyokuni, we find soft and minute brushwork, while the countenances are in good proportion; hence we see that he gave much attention to an effort to create a new style, while Toyokuni was satisfied to follow his teacher's method. We must admit the existence of a trait in Toyohiro's character which led him to dislike Toyokuni's effort to cater to the demands of the lower classes by his method of drawing portraits of popular actors. We prefer Toyohiro for his efforts in producing pictures of Young Beauties and for his illustrations of Manners and Customs.

CHAPTER III.

TOYOKUNI UTAGAWA.

Although the Utagawa subdivision of the Ukiyoyé school was the most flourishing, this came mainly from the effort of Toyokuni. He belonged to the family of Kurahashi and was commonly called Kumakichi; but he used Ichiyōsai for his artistic name. From his youth, he was fond of pictures and studied the rules of popular pictures with Toyoharu Utagawa. The statement in *Koga Bikō*'s genealogical tables, which makes him a pupil of Toyohiro, is a mistake. Toyokuni, succeeding his instructor, made his own style, combining the methods of Itchō Hanabusa, Gyokuzan Ishida, and Shunyei Katsukawa. In early life, regretting that the pictures of his sub-school did not meet with the approbation of Society, he made a visit to Kansendō, a bookseller who dealt in light literature, and asked him to print single-sheet pictures drawn by himself; to which proposition the shopkeeper assented with pleasure. This was the beginning of Toyokuni's printed pictures, which main-

ly were restricted to portraits of actors, drawn on a large scale. Then the shopkeeper, finding these productions were much appreciated, promised to print every one of such that Toyokuni might execute. From that time on, Toyokuni painted many sets of pictures for prints, until eventually he achieved a wide reputation in the circle of Ukiyöé masters, and therefore, he was very grateful to his kind-hearted patron, Kansendō. Although he was clever at portraying the fashions of both sexes, yet he was especially excellent in his portraits of contemporary actors, hence he was called the re-founder of portrait-painting. He did not restrict his portraits to those of actors, but made them of every class in Society. Once it happened that a merchant gave him an order to paint his portrait, and paid him a large fee. A long time after, the merchant sent his servant to fetch the portrait, and the servant said to the artist: "I, too, should very much like to have a portrait of myself, painted by you, to send to my parents in my native province: but I regret to say I have not sufficient money to pay you for it." Then Toyokuni pitying the poor fellow's impecuniosity, painted his portrait at once, while that of the merchant remained unfinished.

Toyokuni began to make illustrations for *sōshi* in the 6th year of Temmei (1786), with the book entitled *Tsuganaki Hanashi no Oyadama*, when he was eighteen years of age. From that time on, *gōkwan-mono* and *yomihon* illustrated by him number three hundred and fifty. In those days *kusazōshi* that were not illustrated by Toyokuni did not meet with much appreciation in social circles. The popular writers, Kyōden, Samba, and Bakin, used to get Toyokuni to draw illustrations for their works. Besides these, he prepared a great many single-sheet pictures and picture-books. He was kept very busy by his interviews with those who wished to get from him a picture for printing, and could not always execute the orders they would have given; therefore he was obliged to put off some of them. We can hardly imagine how wide was the popularity of his pictures at that time; this favour was so great that on the memorial stone tablet at the tomb of his brushes, there is the following statement: "His printed pictures and his highly coloured masterpieces were to be found widely scattered through a great number of provinces, so that even the Chinese as well as the Dutch merchants also were eager to collect them, and the name of Ichiyōsai was raised as high as the Rising Sun. The name of Toyokuni stands alone in his time, while the beauty of his pictures, having their own peculiar taste, was such that members of the nobility sometimes came to learn the principles of Art from him" and "He was really the greatest artist of the Ukiyöé school in modern times." In the 1st year of Bunkwa (1804), he had the misfortune to be summoned before the Criminal Court because he had prepared a single-sheet picture imitating the illustrations in *Yehon Taikōki*, drawn by Gyokuzan Ishida, and he was sentenced to have his hands tied together for fifty days: and a fellow-artist, Shunyei, was similarly punished at the same time, as we have already stated in connection with the biography of the latter artist, for being associated with Toyokuni in this infraction of good order. Toyokuni died on the 7th day, 1st month, 8th year of Bunsei (February 24, 1825), at the age of fifty-seven. He was of an active temperament; was a kind-hearted man towards his relatives and friends, but was sometimes easily irritated. In the autumn of the 11th year of Bunsei, his pupils, associating with themselves booksellers and fan-makers, erected a memorial tablet in the grounds of the shrine, *Myōken*, at *Yanagishima*, burying beneath it some hundreds of their master's paint-brushes.

His pupils were very numerous, and we shall give here a list of their names, following that given on the back of the memorial tablet, for we assume that it is chronologically the order in which they entered his atelier to become students.

Kunimasa. He was called Ichijyūsai and was naturally clever at painting. He was fond of the theatre, which he constantly attended, usually finding spare time for this amusement, and for this reason he was skilful in painting the portraits of actors. He was the first among Toyokuni's pupils to use the ideograph 國, Kuni, in

his artistic pseudonym. His portraits of actors, painted on fans, have attained wide fame, and rather excel similar productions of his teacher, Toyokuni, so that there have been some persons to think Toyokuni was a pupil of Kunimasa; but the latter's ability was practically limited to portraiture, and his range was not wide, so besides portraits he could make only single-sheet pictures, not worthy to be mentioned, and he did not illustrate *kusazōshi* or picture-books. After three or four years, he laid aside painting, as a profession, and devoted himself to making masks imitating actors' faces. He died on the 1st day, 11th month, 7th year of Bunkwa (November 27, 1810), at the age of thirty-eight. Although there was a Second Kunimasa, yet we lack information about him.

Kuninaga. He was called Ichiuensai, and he began to illustrate *kusazōshi* in the 3rd year of Bunkwa (1806), for the books entitled *Tama Kusabige Ninniyakko* (2 volumes), written by Ikku. *Mutsuzuki Yegao no Tanko* (7 leaves, in an envelope), written by Sakura Taisuké; *Katakiuchi Hakama Shōbukawa* (3 volumes), written by Jugé Sekijō; and *Katakiuchi Araku no Shimotoké* (6 volumes), written by Tsutmanari. After that he made such illustrations rarely. Besides these, he prepared perspective pictures of famous scenery, pictures for folding-lanterns, and some minute pictures to be cut up. His designs were always new and interesting, and in their conformity to the fashions of Society, were unequalled by those of his fellow-pupils. During Bunsei (1818-1829), he died, being more than forty years old. For pupils, he had Kunimuré, et al.

Kunimitsu. He was called Ichiuōsai, and he drew illustrations for *kusazōshi*, beginning in the 6th year of Bunkwa (1809) with *Haruwa Medetaki Chaban Kyōgen* (3 volumes), written by Tōshi, and continuing until about the 10th year of the same era, during which interval he illustrated more than ten works. He was also skilful in painting single-sheet pictures in colours.

Kunisada; namely "Third Toyokuni;" details will appear hereafter.

Kuniyasu. He was called Ippōsai. He entered the studio of Toyokuni to receive instruction and was skilful in following the methods of his teacher, while living in the master's household. In the early part of Bunkwa (about 1804), he began to draw single-sheet pictures, and continued these for some time, producing a large number of them. In the 8th year of Bunkwa (1811), at the age of eighteen, he commenced to illustrate popular novels, the first one being the book entitled *Go-sin Soroi Mombi no Ōyōsh* (3 volumes), written by Sanyū. After that he rarely drew such illustrations. On the 6th day, 7th month, 3rd year of Tempō (August 13, 1832), he died at the age of thirty-nine; but in *Aohon Nempyō*, the date is given as the 5th year of that era, and his age as forty-one; and we cannot make sure which statement is correct. He had, as pupils, Yasunobu, Yasuhidé, Yasuharu, Yasuakiyo, Yasuminé, and inasmuch as it is said there was a Second Kuniyasu, we suppose he will have been a pupil of Kuniyasu.

Kunimaru. He was called Ichiyensai, and he had, besides, several pseudonyms: Gosairō, Keiuntei, Saikarō, and others. He commenced illustrating *kusazōshi* in the 5th year of Bunkwa (1808), beginning with the book entitled *Kōlei Rokusuké Chikai no Hataraki* (6 volumes, the drawings being made in co-operation with Shuntei), written by Bisan; and *Musukobabu Mimochi Ōgi* (5 volumes), written by Kyōzan; and these he continued until the 2nd year of Tempō (1831), when he drew illustrations for *Katakruchi Minato no Akebono* (6 volumes), written by Shunsui. From the 8th to the 13th years of Bunkwa, he was specially industrious in this kind of illustrations, preparing a great number of them. The total number of the *kusazōshi* illustrated by Kunimaru is equal to those by Kunimao, and (with the exception of Kunisada's and Kuniyoshi's,) the works illustrated by these two artists outnumber those of any other; but Kunimaru prepared single-sheet pictures also. He was always fond of luxurious pleasure, and made friends with renowned persons in every branch of the refined, dilettante arts. He died towards the end of Bunkwa (about 1817), at the age of thirty-five. The artists, Shigemaru, Toshimaru, and Terundo, came from the ranks of his pupils.

Kunitsugu, called Ichisōsai. He illustrated four or five books belonging to the *kusazōshi* class, during the 8th and 9th years of Bunkwa, and after that he restricted his artistic field to pictures on kites, creating a great change in this class of decoration. He died in the 1st year of Bunsei (1818), when he was sixty two years old. His son, known as Second Kunitsugu, was also a clever hand at painting pictures.

Kuniteru. We have met with two or three sets of single-sheet pictures by him.

Kuninao. He used several pseudonyms, as follows: Ichiyōsai, Ichiyensai, Dokusuisha, Ryōfuenrō, Ukiyoan. He drew the illustrations for *Shichifukujin Kusubago*, written by Ikku, by copying the original plates, when the book was prepared for reprinting. He was then only twelve years old; and his pictorial productions, properly speaking, began with *Mukashi Gatari Tansō Buro*, written by Samba, in the 9th year of Bunkwa (1812) when he was eighteen. From that time, the novelist, Samba, patronized him extensively. Kuninao declined to prepare single-sheet pictures relating to actors, and devoted his ability to making illustrations for Samba's works. His name achieved a reputation about equal to that of Kunisada, and he continued to produce a great number of these illustrations annually until the 7th year of Bunsei (1824), when he was thirty years of age; the majority of

them appearing from the 9th to the 13th years of Bunkwa. He was fond of Chinese Art, and sometimes devoted himself to the styles followed by Hokusai; but he tried to cultivate a new field of his own methods, and for that reason, he put aside, for some years, the drawing of illustrations for popular literature. During the interval from the 4th to the 11th years of Tempō, he again took up illustrations for *kusazōshi*, using the name of Sharakusai. The date of his death is not known. Among his pupils were Naosada, Naomasa, Chikusai Ryūshi, et al.

Kuninobu. He received the name of Ichiyōsai from Toyokuni and sometimes called himself Ichireisai, or Yōgakushi, Yentairō. He was fond of writing popular literature, and there are some novels by him published under the pen-name of Shiman Sanjin: these were also illustrated by him, and were done from the 11th year of Bunkwa to the 3rd year of Tempō (1814-1832).

Kuniyoshi (will be mentioned again hereafter).

Kunitada.

Kunitané. From among his pupils appeared the following-named artists: Taneshigé, Tanemasa, Tanekiyo, Tanekagé, Tanenobu.

Kunikatsu. His pupils were: Katsushigé, Katsunobu, Katsuhidé, Katsuyoshi, Katsumasa.

Kunitora. He made many sets of single-sheet pictures, but rarely drew illustrations for *kusazōshi*. The Third Toyokuni, finding this artist to be much superior to his fellow-students in technique, permitted him to make pictures instead of doing them himself.

Kunikané. He illustrated *kusazōshi*, but in an inferior way, and painted signboards for a theatre at Ryōgoku, Yedo.

Kunitaké. He had the following-mentioned pupils: Takeshigé, Takemitsu, Taketora.

Kunimuné. In his youth he was a pupil of Kuninaga. We have seen two or three sets of his single-sheet pictures.

Kunihiko.

Kunitoki. He was called Isshōsai.

Kuniyuki.

Kunitsuna.

Kunihana. A woman.

Kunitamé. He called himself Ichinensai.

Kuniyé.

Kunihidé; was called Ippōsai.

Kunikage; was called Ichiyēsai. His father was, by profession, a writer of light literature and a copyist for wood-cut blocks to be used in printing, using the pen-name Shimbeisai Beiryū, in popular literature. Kunikagé drew single-sheet pictures and illustrated a *kusazōshi* entitled *Honchō Akkoden* (10 volumes), written by Gakutei. Kunichika; was called Ichiyēsai.

Kunishigé (國重); namely Second Toyokuni. He had been called Kisai, but subsequently changed that name to Kunishigé in the 14th year of Bunkwa (1817), and he has been called Kōsotei, Ichiyēsai, or Ichiryūsai. He became son-in-law to Toyokuni, as has been mentioned already. From the 9th year of Bunsei (1826) to the 3rd year of Tempō (1832), he prepared single-sheet pictures relating to actors and "Beautiful Damsels," assuming the name of Second Toyokuni; besides these, he illustrated *kusazōshi*. He died on the 1st day, 11th month, 6th year of Tempō (December 20, 1833), at the age of fifty-nine. He had the following-named pupils: Kunitomi, Kunimoto, Kunihisa (a woman), Kuniharu, Kunihiro, Kunishigé, Kunimori (it is likely there was a Second Kunimori), Kunitsuru, Kunimichi, Kunikazu, Kunioki, Kunifusa, Kunikané (國兼), and Kunikagé.

Kunitaki.

Kunimitsu. Excellent in technique and colouring.

Kunikiyo (perhaps there may have been a Second Kunikiyo). He was called Ichirakusai. He was a Government official, but of low-rank. He was clever in the comic performance, "Chaban kyōgen," in which he called himself Katsuo, for a stage-name. He drew illustrations for *Waka-midori Teruté no Matsu*, written by Tokuhēi.

Kunikané (國鏡).

Kunito. A woman.

Kunifusa (there was doubtless a Second Kunifusa). He made single-sheet pictures and illustrated a few *kusazōshi* during the 7th to the 11th years of Bunkwa (1810-1814).

Kunishigé (國茂).

Kunihiro.

Kuninao the Second.

Toyohidé.

Konikazu.
Fudé. A woman.
Kunitomo.
Kuniharu.
Kunimichi.

Among the artists of the Ukiyoyé school, he was one who prepared a great number of illustrations for *kusazōshi*. From among these pictures, we can commend those for the book entitled: *Iitsuki Otoko Hayari no Utagawa*, and some others, as being very excellent in the *kusazōshi* class; and *Inazuma Byōshi Honchō Suibodai*; *Sakura-kimé Zenden*; *Sōchō-ki*, and others, of the *yomihon*. But inasmuch as illustrations of these classes are to be found, even nowadays, in no small number, we do not give reproductions here.

Almost all of the picture-books prepared by Toyokuni relate to actors and the theatre. As for the most noted, we may mention here: *Yakusha Sangaikyō* (representing actors' customs; in coloured prints, 2 volumes); *Yakusha Konotega-shiwa* (bust portraits of actors; coloured prints, 2 volumes); *Yakusha Awasekagami* (bust portraits of actors; coloured prints, 2 volumes); *Gekijō Kummō-zui* (we have already mentioned this book, in connection with the artist Shunsei; but Toyokuni drew the pictures for a part of it); *Yehon Yedo no Mizu* (pictures of famous places in Yedo and of the customs of the metropolis; 2 volumes); *Shibai Yakusha Nigao Hayakeiko* (1 volume); *Yakusha Mitaté Gojūsan Tsugi* (bust pictures of actors; coloured prints, 2 volumes); *Gishi Meishozuyé* (3 volumes); *Toshidama-fudé Fiseisugata* (2 volumes); *Yedo Meisho Bunpuke Chagama*, etc. We think there may have been more that should be included in such a list. There are very excellent pictures (from the standpoint of artistic productions) that are obscene. There were, too, some pictures painted during the two or three years immediately preceding his death. We shall give here reproductions of some: Portrait of an Actor in Female Costume, to which is added a verse by Kinransei Naon-



Fig. 116. From Volume 3, *Ariki Kagami*.

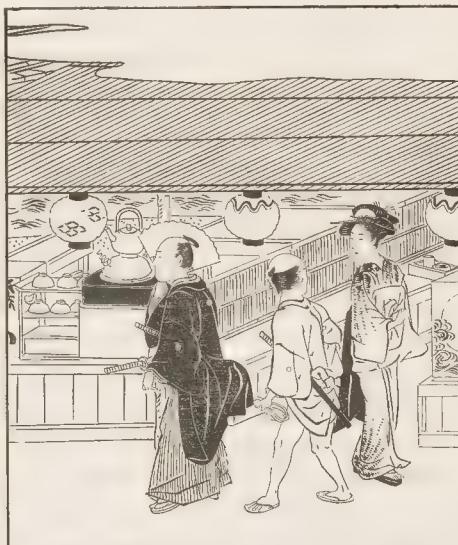


Fig. 117. From *Yedo no Mizu*.

mori, from the second volume of *Yakusha Awasekagami* (Fig. 116.), and "Street Scene near Ryōgoku Bridge," from the first volume of *Yehon Yedo no Mizu* (Fig. 117.). With these two pictures, we think we show sufficiently the character of his portraits of actors and his illustrations of popular customs, and the reader will be able to understand how successful this artist was with this kind of picture at the time when the theatre was most popular with both upper classes and common people. From our critical point of view, Toyokuni's brushwork is rather stiff and uncertain, while there is no rich tone of beauty in contour. The wide appreciation which his pictures achieved, was based upon the remarkable colouring and the close resemblance to the actor's countenance and attitude that he succeeded in imparting; therefore, we must endorse the criticism that has been made hitherto, that his technique was inferior to that of Toyohiro. Comparing his pictures with those by Kunisada and Kuniyoshi, his pupils, we see that a conventional form prevailed in the drawings of the Ukiyové school which included himself and his pupils, and that he had the ability to make his pupils follow him in such matters. His single-sheet pictures were superior for their wonderful colour-schemes and he prepared some of them in two colours, purple and black, a combination which was his original device. We give here a picture of Fūryū Azuma Kudari in three sheets. (Plate 120.). From his original pictures, we have selected one which shows some "Beautiful Ladies hanging a *Kakemono*" (Plate 121.). These two were his own conceptions and the picture, "Admiring the Cherry-blossoms," was influenced by Utamaro Kitagawa in the treatment of the countenances and the sweep of the robes: we see that the last one is most delicate and amiable.

CHAPTER IV.

KUNISADA UTAGAWA.

He was commonly known as Shōzō, or Shōgorō, Tsunoda and his family by the name of Kame-Biography of Kunisada. daya. He was born in the 6th year of Temmei (1786). From his youth Kunisada was fond of the Ukiyové style of painting, and even his teacher, Toyokuni, was surprised at his aptitude for receiving instruction when he was admitted as a member of that master's class. The name of Ichiyūsai Kunisada was given by Toyokuni, but this he subsequently altered to Ichiyōsai. In the 4th year of Bunkwa (1807), at the age of twenty-two, Kunisada illustrated *Yedo no Hana Mimasu Kōshi* (6 volumes), written by Samba; in the 5th year of the same era *Shiguré no Aiyado Banashi*, written by Senzaitei Shōbu; *Domori Matahei Metgwa Sukeken* (8 volumes), written by Samba; and other *kusazōshi*, amounting in all to some fourteen or fifteen works. These illustrations belong among his early efforts, and are very delicate, especially the frontispiece to *Shiguré no Aiyado Banashi*, thin India-ink being added in printing. From that time on, he made illustrations for a multitude of *kusazōshi* yearly, about equalling in number those drawn by Toyokuni. In the 3rd month, 5th year of Bunkwa (March, 1808), he painted a single-sheet picture of the dramatic character, Yōjirō, as it was impersonated by Utayemon Nakamura, an Ōsaka actor, and this, when published as a coloured plate, was received with wide appreciation everywhere: it was Kunisada's first effort with this kind of picture. After that he prepared a number of such single-sheet portraits, whenever a conspicuous character was given by a popular actor: he also drew similar pictures on fans. He was always most careful about his

theatrical pictures to have them harmonious in spirit and in execution: he gave the same attention to pictures of wrestlers, while even his pictures of courtesans were drawn with careful accuracy in detail; the peculiar fashions or modes of a particular place were strictly observed, so that every man was at once enabled to identify locality and incident. For these reasons, his pictures were sought after, not only in the metropolis and suburbs, but even throughout the remote provinces, and they bade fair to outrival the productions of Toyokuni.

On inheriting his father's estate, Kunisada established his residence near the fording place, Itsutsumé, in the Honjo district, and called himself Gototei, that name having been devised by Nampo Ōta: besides this he used the pseudonyms, Gepparō, Hokubaiko, and Tōjūyen. In the 4th year of Tempō (1833), he placed himself under the tuition of Ikkei Hanabusa, for he had from his youth, been trying to follow the methods of Itchō. Thereafter, he called himself Ittei Kōchōrō: the name, Kōchōrō, being made up from the ideographs Chō, in Itchō's name, and Kō from Shinkō, the true personal name of Itchō. Subsequently, he received instruction in his art from Sūryō, the descendant of Sūkoku Kō, but he produced typical pictures of those two schools, Hanabusa and Kō. In the 1st year of Kōkwa (1844), Kunisada received the name of Second Toyokuni, perpetuating his teacher's name. Before that time, Kunishigé had called himself "Second Toyokuni," so Kunisada must have been the Third Toyokuni; but, in truth, the title of "Second Toyokuni," appropriated by Kunishigé, did not receive the approval of his fellow-students, and perhaps Kunisada assumed that Kunishigé was not, in accepted fact, the real "Second Toyokuni." In the 2nd year of Kōkwa (1845), he altered his name to Shōzō, after shaving his head. In the 3rd year of the same period, he gave his eldest daughter, Suza by name (according to *Meijin Kishinroku*, the name was Nabé), to Kunimasa and bestowed upon him the name of Second Kunisada. When he transferred his residence to Yanagishima, on the bank of the river, Tenjin-gawa, Mount Fuji was visible from his house, in a south-westerly direction. For this reason, he called himself Fu-bō-san-jin, or Fu-chō-an, and moreover, he added the names Gin-rai-sha and Kiwō. On the 15th day, 12th month, 1st year of Gwanji (January 12, 1864), he died, at the age of seventy-nine.

Kunisada's last productions may be seen in the illustrations of the 6th and 7th volumes of *Zatsudan Amayo no Shichigura*, written by Shunsui, and published in the same year in which the artist died. *Yomihon* illustrated by him are very rare: to mention them, they are: *Sōma Monogatari Senka no Hana* (2 volumes), written by Somanjin, in the 5th year of Bunkwa (1808); *Yehon Kozakura Himé Fūgetsu Kikwan* (3 volumes), written by Kyōzan, in the 6th year of the same era; and the 3rd part of *Aketé Odoroku Kikyōkakuden*, written by Bakin, in the 4th year of Tempō (1833): but his special skill lay in minute brushwork on pictures of a small scale, and he was not able to work on a large canvas in broad strokes. For this reason, his illustrations for these *yomihon* did not meet with social appreciation. His excellent productions in illustrations for *kusazōshi* are to be found in the following named books: *Nisé Murasaki Inaka Genji* (50 parts), written by Tanehiko; *Shimpēn Kimpeibai* (10 volumes), written by Bakin; *Shaka Hassō Yamato Bunko* (24 parts), written by Ōga; etc. Among these, the first mentioned is the most noted. Examples of picture-books by Kunisada are very rare: we may mention here, *Yehon Yakuza Natsu-no-Fuji*, literally, "Pictures of Actors like the Summer Fuji" that is "Actors without Make-up" (3 volumes, coloured prints); *Yehon Gekijō Kembikyō* (coloured prints), and others. Kunisada, in his middle age, led a dissolute life with courtesans, and assorted with actors and harlequins; hence his conduct was not seemly. He had the name of his first wife tattooed on his arm. By nature he was kind and considerate, and in his later days he became a very sincere and upright man, giving heed to his words and conduct. Then, he went out only to attend the theatre and was not fond of being busily engaged with other men. After his breakfast, he took up his brush and continued painting all day, being most zealous in making pictures in their best sense. It is said that, when he once wished

to paint a picture of a woman surprised by a burglar, he disguised himself and assaulted his own wife at midnight. Having thus seen the real effect of such an act, he was able to paint the scene most realistically. Kunisada had no son, so he made his pupil, Kunihisa, his son-in-law and heir, giving him his third daughter, Yeiko by name, in marriage: thus Kunihisa inherited Kunisada's estate and bore the name of Yōsai. The eldest son of Kunihisa, Toyonobu, called himself also Second Kōchōrō, and Fourth Ichiyōsai. He, too, painted actors' portraits and some single-sheet pictures; but he subsequently adopted the profession of drawing illustrations for newspapers.

As Kunisada's Ukiyoyé pictures were as popular as were those by Toyokuni, he likewise had a great number of disciples. We shall now give a list of them:

Pupils of Kunisada.

Sadatora. He was called Gohōtei, and he illustrated *kusazōshi*; for example: *Sembon Zakura Gojitsu no Adauchi* (4 volumes), written by Yukimaro, published in the 7th year of Tempō (1836); *Inusuka Yengi Hattoshiden* (4 volumes), written by Mammaru in the 10th year of the same era; *Azuma Fūryū Tōsei Banashi* (4 volumes), written by Yegao in the 11th year of the same era: besides, he published many single-sheet pictures.

Sadafusa: was called Gōkitei or Kitchōrō. He illustrated *Kamikaz Yamato no Isao* (5 volumes), written by Ikku, published in the 11th year of Bunsei (1828); *Chiyashingura Sukedachi* (4 volumes), written by Ōga in the 1st year of Kayei (1848); and others, amounting altogether to more than ten books of *kusazōshi*.

Sadakagé: was called Gokotei. He was good at single-sheet pictures of beautiful ladies and others. He drew illustrations for a small number of *kusazōshi*: beginning with *Hyōshimai Kōbai Yebira*, written by Harumachi in the 10th year of Bunsei (1827), and continued to do this until the 4th year of Tempō (1833). His style of pictures was followed by Koshuntei Kagenatsu and Second Sadakagé; but the latter was a pupil of Kunisada.

Sadahidé: was called Gyokuransai and Gountei. He was a man of independent character. His teacher, Kunisada, happened to alter his name to Second Toyokuni, and this was imitated by many of his pupils, causing names to be altered with resulting confusion; but Sadahidé did not follow this example. He illustrated several *kusazōshi*, beginning with *Shinsei Kobito-jima Mawari* (4 volumes), written by Ikku in the 1st year of Tempō (1830), and continuing to do so until the 4th year of Ansei (1857), and he was the leader among his fellow-pupils in the number of illustrations which he prepared for *kusazōshi*. It is said that from an early age, he gave attention to Dutch pictures and was skilful in drawing maps from his own designs, but based upon a foundation derived from that study.

Sadatsuna.

Sadayuki: called Gochōtei.

Teikō.

Sadauta. A woman.

Sadahisa.

Sadanobu. He called himself Tokuwō. He studied under Sadamasu (who will appear hereafter). From among his pupils came "Next Sadanobu."

Sadahiro. He called himself Ryūshimaru, or Ippyōtei, and he also studied with Sadamasu.

Sadyoshi. He was good at actors' portraits.

Sadashigé. Though it is said that he illustrated *kusazōshi*, we do not find his name in *Aohon Nempyō*.

Sadakané. He illustrated *Soré wa Buzen Koré wa Ōmi Keyamura Adauchi* (5 volumes), written by Tōri; published in the 9th year of Bunsei (1826).

Sadamasu. This name he altered to Kunimasu. He was skilful in painting actors' portraits; but would not accept any compensation for his work, striving to achieve success in his art yet depending upon his own means for his maintenance: hence he was a leader of the Ukiyoyé school of painting in Ōsaka, and had many pupils. Besides Sadahiro and Sadanobu (whose names have already appeared), there were Yoshinobu (called Ippyōtei), Sadayoshi (also called Ippyōtei). Under the inspiration of Yoshinobu there were Yoshikuni (called Ippyōtei, who painted signboards for theatres: he resided in Shima-no-uchii), and Ashikuni (called, likewise, Ippyōtei, and also good at painting theatrical signboards). The artists in Ōsaka, who made a specialty of painting actors' portraits, mostly came from the school of Sadamasu.

Sadatoshi: was good at the "floating" style, or perspective, Ukiyoyé picture.

Sadakuma. In early life he studied under Settan, and afterwards changed his name to Sadanobu. He was especially skilful in technique.

Sadanobu: called Ichiyōsai.

Sadamasa: subsequently altered his name to Kunihisa.

Sadachika.

Sadatomo. His pictures have a resemblance to those of the Shijō school.

Sadamasa : called himself Seisō.

Sadakatsu.

Sadanobu.

Sadahisa.

Sadanao.

Sadaoka.

Sadakuni.

Teyōdō.

Sadakuni.

Kunihiwa. He became Kunisada's son-in-law, marrying that artist's third daughter, as we have already stated.

Kunimasa : called Ichijusai, Baidō, and Baichōrō. In the 3rd year of Kōkwa (1846), he also became a son-in-law to Kunisada by marrying his eldest daughter, and he called himself Second Kunisada Ichiyūsai. When the first Kunisada died, he called himself Third Toyokuni, but in truth he must have been the Fourth. He illustrated a number of *kusaōshi*, beginning with *Yoshitsune Sembon Zakura*, written by Tanekyo, and he painted single-sheet pictures relating to actors. Among his pupils were : Kunimasa Baidō, Masahisa Baidō, Masanobu Baidō, Kuniyuki Baishō, and Masasada Baiyen.

Kunimaro : called Ichiyensai. As a writer of epigrammatic verse, he used the pen-name, Kikuwō. He illustrated *kusaōshi*; the first one being *Kamiyo Moshiogusa*, written by Ōga.

Kuniteru. His name had formerly been Sadashige; but he was called Dokusuisha also. In the beginning of Kōkwa (about 1844), he altered his name to Kuniteru, being called Ichiyūsai as well. He had the reputation of approaching his teacher in the skill displayed in his pictures. He illustrated *Inshō-Gatari Sanshō-Dayū*, written by Saiba; *Miri-Aki Hana no Karukaya*, written by Tanekazu; *Yanagikazé Hana no Shiranami*, written by Senkwa, and continued to illustrate two or three copies of *kusaōshi* each year.

Kunifusa. Succeeding to the name of Kunifusa, a pupil of Toyokuni, he called himself Second Kunifusa, and was known also as Ichibaisai. It is said that he illustrated *kusaōshi*.

Kuniaki : was called Ippōsai, or Hōsai. As his elder brother had been called Kuniaki, he therefore called himself Second Kuniaki, and being fond of wrestling, he prepared single-sheet pictures treating of that sport. It is said that he sometimes produced pictures which resembled the style of the Shijō school. He illustrated *Shōyōn Shiratayō-Banashi*, written by Hyōhō Kanjin, in the 4th year of Kayei (1851). It seems that this is the only time that he illustrated *kusaōshi*.

Kunikiyo : called Ichirakusai. He was clever at the comic dramatic performance known as Chaban Kyōgen, in which he took the stage-name of Katsuo. He illustrated *Hanami no Kasumé Osana Monogatari*, written by Saiba, 3rd year of Ansei (1856); and *Ōmi Soga Akebono Sōshi*, written by Keizan, in 4th and 5th years of the same era.

Kunichika : called Ichiyōsai. In early life he studied painting under Chikanobu Toyohara, but afterwards changed his teacher and took lessons from Kunisada. He illustrated *Igagoyō Adauchi* (4 volumes), written by Saiba; but after that he did not illustrate any more *kusaōshi*, devoting himself to single-sheet pictures and portraits of actors done on fans. He was adroit also in painting pictures of women. He was the only one of his fellow-students who did not use the name of Utagawa. Among his pupils were : Chikayoshi Toyohara, Chikashige Morikawa, Chikasuyé, and Chikaharu Keishū.

Kunisato. He was called Ryūsensai, or Ichiyōsai, and he illustrated *Shussé Taiheiki*, written by Shunsui. Although he was excellent in this kind of illustration, yet, unfortunately, he died at an early age.

Kunitomo.

Kunitaka : called Ichiryōsai. He lived at Yanagi-shima, and illustrated, in co-operation with Kunisada, *Suō-zumi Sakuramoyō*, written by Sadamasa.

Kunitoshi : called Bajju. He made single-sheet pictures, but of inferior sort, and had a pupil called Kunitoshi also.

Kunitsuna : called Ichiransai, or Ichiyōsai. He illustrated *Kyōkakuden Sagami Ryakki*, written by Saiba; and *Onnyō Bišōnen Hojimē*, written by Ikuu. He continued to make such illustrations almost yearly and was, as well, skilful in single-sheet pictures relating to wrestling and such sports. Subsequently, he used the name Second Kuniteru.

Kuninori : called Ippōsai, and sometimes employed the name of Harumasu. He illustrated *Yorō Goshiki Sekidai*, written by Tanekazu; this is one example of this kind of his illustrations.

Kunimitsu : called Ichiyōsai. He illustrated *Kanahogo Ikkyū Sōshi*, written by Tanekazu.

Kunimaru: called Ichiyensai and Kikutaké. He was a painter of single-sheet pictures. Succeeding to the name of Kunimaru, a pupil of Toyokuni, he called himself Second Kunimaru.

Kunitomi.

Kunitama: called Ichibōsai. He was a son of Yenjirō, a book and picture seller, who was a brother-in-law of Kunisada,

Kunimura.

Kunitoku.

Kunishigé.

Kunimasu.

Konyuki.

Kunihiba (國壽).

Kuniyuki.

Kunitoki.

Kunitada.

Kunihiro (國廣).

Kunifusa (國房). Commonly called Sutehachi Shimazaki.

Kunitame.

Kuninobu. Succeeding to the name of Kuninobu, a pupil of Toyokuni, he called himself Second Kuninobu.

Kuninao. He called himself Third Kuninao.

Kunisaki. He was called Sensai.

Kuniyasu.

Kunihiba (國久). A woman.

Kunitoshi (國歲).

Kunioki.

Kunifusa (國總).

Kunitsuru.

Kunikazu.

Kunihiro (國弘).

The most attractive of Kunisada's paintings are those which show us actors' portraits in single-sheet pictures and illustrations for *kusazōshi*; but the former, being almost Extant Works by Kunisada. all done in a conventional way and according to a fixed plan, have little virility and lack much in variety. In pictures of women, it is said that he displayed but little dexterity in indicating delicacy and tenderness of features, while his productions do not show the mild brushwork which is to be seen in the pictures of the Katsukawa and Kitao sub-divisions of the Ukiyové school. For these reasons, the real importance of this artist is to be seen in his illustrations for *kusazōshi*; in this form of art, and among these *kusazōshi* illustrations, those for *Inaka Genji* are most noted, the minute and skilful brushwork was quite in harmony with the tastes of Society and met with warm appreciation. We need not reproduce any of these *kusazōshi* illustrations, for they are to be seen in great numbers, even to this day. But we give here, one of his original compositions, pictures of Courtezans (Plates 122. and 123.). These were painted on folding-fans and we at once see his skill in colouring; but the brushwork representing folds of the robes, is very stiff and not at all pleasing. When we compare these with illustrations drawn for *Inaka Genji*, we see a wide difference in technical ability; and for this reason we suspect that Kunisada was in the habit of retouching his lines many times, after careful consideration, and that he eventually copied the final result by tracing on thin paper for transference to the block before it was cut for printing: while he was unable to do this in such a case as the pictures on folding-fans; and hence could not give the delicate effect which we detect in his printed pictures. This is, of course, a natural result of the careful study he gave to pictures which were to be reproduced by block-printing; yet, at the same time, we are compelled to admit that his skill in pictures was somewhat inferior, after all.

As the single-sheet picture in coloured print became a popular fad in Yedo city, it caused great development in the art of cutting blocks, as well as in that of printing therefrom. In the time of Toyokuni, there had been, already, as many as twenty different blocks used for one picture; while in Kunisada's day, this number had increased to as many as fifty or more. To the colours used, gold and silver in liquid form were added and the resulting pictures were, at times, so brilliant as fairly to dazzle the beholder. But then there came an event which wrought a great change in these conditions, and this elaboration had to be checked; because Tadakuni Mizuno, on occupying a high official position under the Military Government (from the 11th year of Bunsei to the 14th year of Tempō, and during the 1st and 2nd years of Kōkwa—that is to say from 1828 to 1845), made great effort to put an end to the luxurious tastes of the people. Therefore, single-sheet pictures, which had then attained to the highest point in their development, were, for a while, made to retrograde in their character and were curtailed in size. But after that official had retired from office, the methods of the local Government became very loose; hence the tastes and demands of the people combined to bring back these single-sheet pictures to their former condition of magnificence and, very soon, their brilliancy was even enhanced.

CHAPTER V.

KUNIYOSHI UTAGAWA.

Kuniyoshi Utagawa, who was commonly called Magosaburō Ikusa and in his young days had been known as Yoshisaburō, was born on the 15th day, 11th month, 9th year of Biography of Kuniyoshi. Kwansei (January 1, 1797). From his youth, his tastes had been in the direction of painting, and inasmuch as his family were by hereditary occupation dyers, he prepared decorative designs for their use when he was only six or seven years old, and from this early beginning, he bye and bye came easily to paint portraits and to draw *genre* pictures. In his twelfth year, he painted a picture of the demon, Shōki, uplifting a sword. Toyokuni, being an old friend of the lad's father, happened to pay a visit to the house and saw this picture. He was astonished at the talent displayed by such a little boy and advised the father to let the son become one of his pupils. This was done, and the teacher bestowed upon the lad the name of Kuniyoshi Ichiyūsai; the boy also called himself Cho-ō-rō. Inasmuch as he lodged in the house of his fellow-student, Kuninao, he was naturally led to follow the style of that artist: afterwards, he studied the methods of Shunyei; but finally he evolved his own individual manner which was a composite of the peculiarities of those three masters, Shunyei, Toyokuni, and Kuninao, with which were introduced some methods borrowed from European art-laws. Some traditions tell us that Kuniyoshi was, for a time, a pupil of Shuntei.

During the period of Bunkwa, (1804 to 1817), he drew illustrations for a *kusazōshi*, entitled *Murasaki Zōshi* (3 volumes). In the 13th year of the same era, in co-operation with Kunisada and his fellow-student, Kuninao, he illustrated *Chō-chidori Soga no Omokagé* (6 volumes), written by Kyōden. In the 14th year of the same era, he illustrated *Musumé Utagaruta* (3 volumes), written by Tokubei. But his work in this line did not yet meet with approval from Society, and therefore he suspended his illustrations for *kusazōshi* for some time. From the 10th year of Bunsei (1827), he resumed this form of art

productions and prepared quite a large number of illustrations for *kusazōshi*; the last of which were for *Kimpeibai Sogano Tamamono*, written by Tanekiyo. When he did not succeed at first in his attempts to illustrate *kusazōshi*, he turned his attention to single-sheet pictures, in sets of three each, in the 2nd and 3rd years of Bunsei (1819-1820), and this time he won wide reputation. Actors' portraits at that period were being painted by the great and successful artists, Toyokuni and Kunisada, and although Kuniyasu tried his hand at this kind of pictures, he could not attract the attention of people to his productions. Now, inasmuch as Kuniyoshi could not hit successfully upon the right sort of things in his profession to bring him pecuniary reward, he became exceedingly impoverished; but he was contented—even in poverty—and compared his impecuniosity to that of Hokusai: sometimes he was driven to use his small dining-table for his drawing-board. One day he went to a certain bookseller, but finding that he could not get commensurate compensation for his pictures, he was returning to his home somewhat irritated. On the way, at Yanagibashi, he saw his fellow-student, Kunisada, who was taking a pleasure-trip with his mistress in a boat. Kunisada hailed Kuniyoshi by the title of *Sensei* ("Teacher"), which bit of sarcasm made the latter feel ashamed. From that time, he made a firm resolution in his mind to compel Success to smile upon him, and he studied earnestly till he eventually achieved such special excellence as placed him by the side of Toyokuni and Kunisada in public estimation.

In the 10th year of Bunsei (1827), he began to prepare pictures of the heroes in *Sukoden* and made five sheets which were received by people with many marks of appreciation, so that his name at once came to be known in city and country. He continued this work until he had drawn the portraits of ten heroes, when he found himself much puzzled to devise different expressions of countenance and varying poses; but, after great effort, this important undertaking, which represented one hundred and eight characters, was completed. This was Kuniyoshi's greatest masterpiece in single-sheet pictures, and from that time he prepared a large number of such plates annually. In the 1st year of Tempō (1830), he drew a picture of some comic scene and this added to his already wide reputation. At this time, the fame of Kunisada began to wane; while, on the contrary, Kuniyoshi came to occupy a very important place in the circle of Ukiyoyé artists. During the Tempō period, tattooing came into vogue, and inasmuch as Kuniyoshi was very skilful in drawing pictures of military heroes, his drawings were used for the purpose of tattooing by all sorts of people. In the 6th month, 6th year of Kayei (July, 1853), he was invited to attend a meeting of calligraphists and artists. Taking off one of his garments, he soaked it in India-ink and then with it drew on a huge sheet of paper, thirty mats in size (450 square feet), a picture of the battle of Kumonryū Shishin. The persons present at the meeting were astonished at this *tour de force*, and greatly admired his ability in executing such a picture on that unexpectedly large scale. In the 2nd year of Ansei (1855), on the occasion of a special festival of the Kwannon temple at Asakusa, he made—at the request of someone—a picture of a malicious old woman, which was framed for hanging. This speedily gained a wide reputation, and people came in crowds to look at it. He also drew illustrations for the Biography of the Priest, Yūten, and these, too, were framed for display at the periodical festival of the temple, Yūtaiji, at Fukagawa: they represented the transporting of the renowned image of Fudō, or Achara, from Narita. This framed picture is likewise reckoned to be one of this artist's masterpieces.

Kuniyoshi was fond of the style of picture followed by Jeshin Shibata, and studied under that artist's guidance; hence he called himself Senshin. On the 5th day, 3rd month, 1st year of Bunkyū (April 14, 1861) he died, at the age of sixty-five. He was a man of vivid imagination and independent character, not caring for trifling matters. He sought the companionship of firemen, and usually he was in the habit of wearing underclothes of *chirimen* (silk crepe) and a girdle of soft cloth, and he gave little heed to the casual forms of polite intercourse: in short, he was a typical specimen of the Yedokko

("Native of Yedo"). While he had no special education in literature, yet he was good in composing *kyōkwa*, a kind of comic poem.

Kuniyoshi had a large number of disciples, and we now proceed to give a list of those disciples
Pupils of Kuniyoshi. as follows:

Yoshimasa : was called Ittensai, or Seisai. He illustrated *Ōmi Kōga Kachidoki* (4 volumes); and *Chiariitō Osamaru Haru no Nanakusa* (4 volumes), etc.

Yoshikatsu : was called Isscisai, or Ishūsai.

Yoshitsuya : was called Ichyeisai. He illustrated *Hanamomiji Nishiki no Dategasa* (4 volumes). He had, as pupils, Tsuyatoyo, Tsuyamasa, and Tsuyanaga. Afterwards, there was a man who was called Second Yoshitsuya.

Yoshitsuru : was called Isseisai (or Ittensai). He illustrated five *kusazōshi*, beginning with *Shōgen Chibako no Tama* (4 volumes), written by Yegao.

Yoshitama : a woman. She was called Ichikisai, and was good at painting pictures of women. She illustrated *Hiyokumon Komurasaki-zome*, written by Yeijo.

Yoshimaru : was called Ichiyensai. He illustrated *Yoshino Tatsuta Ninin Yamauba* (6 volumes), written by Rokō.

Yoshitsuna : was called Ichitōsai. He illustrated *Renri no Tsubasa Sankei Kidan*, written by Saiba; and *Ōmisoka Akebono Zōshi*, written by Kyōzan.

Yoshikazu : called Ichijusai (according to some accounts, Isshunsei). He painted a large number of single-sheet pictures, and prepared illustrations for *Nuretsubami Akant Aigasa* (4 volumes), written by Setsuju.

Yoshiyuki : called Ichireisai Nansui. He painted actors' portraits mostly.

Yoshimoto : called Itteisai.

Yoshitoyo : called Ichiryūsai.

Yoshinobu : called Ichireisai.

Yoshifusa : called Ichihōsai.

Yoshitamé : called Isshōsai.

Yoshishigé. He illustrated *Gompachi Yayeumē Tsumamoyō Hiyoku-murasaki* (6 volumes), written by Umemaro.

Yoshikata.

Yoshimuné : called Isshōsai. He drew single-sheet pictures and illustrations for newspapers. From among his pupils came : Munemasu, Munchisa, Munenari, Munekané, Munemasa (different ideographs from the first of that name). The son of Yoshimuné, who studied under Yoshitoshi and received the name of Toshiyuki, afterwards called himself Second Yoshimuné.

Yoshifūji : called Ippōsai. He did not prepare pictures relating to actors, but made a specialty of pictures of military heroes, and of pictures for folding-lanterns and small pictures to be cut into sections to be arranged in several ways. He was likewise good at decorative pictures on the cloth used for dolls' clothing : for which reason, he was sometimes called "Omocha Yoshifūji" (Toy Yoshifūji).

Yoshisada : called Issosai. According to some authorities, Ichiyōsai.

Yoshikané : called Ikkōsai. Subsequently he had the name of Denchō or Baigetsu.

Yoshimitsu : called Issansai.

Yoshi-iku : called Ilkeisai, or Chōkarō ; but afterwards simply Keisai. Most of his productions were single-sheet pictures of actors or women. He illustrated a large number of *kusazōshi*, beginning with *Yumé wa Musubi Chō-tori-oi*, written by Tanekiyo, and his name went side by side with that of Yoshitoshi, in popular estimation. He subsequently became a professional illustrator for newspapers. He was naturally a filial man ; but he had the reputation of being sarcastic in his speeches. He had three pupils : Ichikōsai Ikunaru, Ikuiei, and Iku-katsu.

Yoshiharu : called Ichibutsusai, afterwards Ichibaisai, or Chōkōrō. At first he studied with Shigenobu Yanagawa, but afterwards with Kuniyoshi. He drew single-sheet pictures and illustrated *Fukushū Tamiya Banashi* (4 volumes), written by Saiba ; and *Kirarē Yosaburō Ukiyo Kodan*, written by Tanekiyo. As pupils, he had Harutomi and Harunaka.

Yoshihiro : called Ichihōsai.

Yoshitoshi : called Ikkwaisai Daiso, or Gyokuōrō. In the 3rd year of Kayei (1850), he entered the studio of Kuniyoshi. He studied the style of pictures painted by Yōsai Kikuchi, and also trained his hand by sketching and by studying European pictures. For a while, his pictures were very popular. He drew a great number of single-sheet pictures and illustrations for *kusazōshi*. Subsequently, he made illustrations for the newspapers, "Yeiri Jiyū" and "Yamato." Among his pupils there were the following artists : Toshiharu, Toshimaro, Toshi-

kagé, Toshitsugu, Toshihiké, Toshitoyo, Toshiaki, Toshinobu, Toshihiro, Toshitané: and in modern times, Toshikata, Toshitsuné, and Toshihiké, are eminent artists who studied under Yoshitoshi.

Yoshihiko : called Ichigensai.

Yoshikage : he had for pupils : Kagehisa and Kagetora.

Hōshū. Among his pupils, there are : Yeishū and Shūsei. Yeishū had as pupils ; Nagachiyo and Nagatayo.

Yoshinobu : called Ikkeisai, or Ikkyōsai. His father was called Hachirō. Yoshinobu studied painting under Shigefusa at first; but afterwards from Kuniyoshi; and he made *genre* decorations for pottery in the style of single-sheet pictures.

Hōsen : called Isshinsai.

Yoshikiri : called Ichihōsai.

Yoshimura (芳麿) : called Seisai. In *Ukiyové Bikō*, the name is given as Yoshikuni (芳邦).

Yoshitoyo.

Yoshitsuya.

Hōkoku. He had a pupil called Tanisato.

Yoshinaka.

Yoshimori : called Ikkwōsai, or Sakurabō. He made single-sheet pictures, following the style of his teacher correctly. He illustrated *Hatsu-mukashi Kemmon Sōshi*, written by Arihito, and he was, besides, clever at flower and bird painting. He had, for pupils, Hōseisai Kuniharu and Ko-Yoshimori.

Yoshimuré ; popularly called Tōsuké Nakajima and sometimes known as Ichibōsai. He prepared illustrations for popular literature, for example : *Fukishū Iwami Yei-yōroku* (7 volumes). Among his pupils were Baisetsu, Kyokusai Yoshiminé, Baiyei, and Yoshitaki.

Hōryū. He subsequently became a painter of pictures in the European style. He had the following-named pupils : Hōsui Hayama, Hōsui Yamamoto, Getsuryō, Ryūshō, Ryūsei, Hōsai, Ryūshō, Ryūsetsu, and Ryūgi.

Yoshimatsu, the son of Hōryū and who also became a painter of pictures in the European style.

Kazutoyo, who bears another name, Gyokuchidō.

Hōkō : He used the another names of Ichimōsai and Kinchōrō. Following his teacher's method, he prepared illustrations for popular novels and drew single-sheet pictures. He had the following-named disciples : Ikkwaisai Kokō, Chikurinsha Kojū.

Yoshimuné : He drew single-sheet pictures and sometimes prepared illustrations for newspapers.

Yoshikuni.

Yoshimatsu.

Yoshihiké (芳秀). He was called Ikkyokusai, but subsequently altered this name to Sessō, upon becoming a disciple of Yōsai. He was a man of curious character and a deep admirer of antiquities.

Yoshihiké (芳英). Used the pseudonym, Issunsai.

Yoshihiké (芳榮) : had the name of Ichimōsai.

Yoshichika. He was also called Ichirensai.

Yoshitaka, or Ichihōsai.

Yoshinao, or Isseisai.

Yoshitomi, or Ichigeisai.

Yoshisato, or Ichiyōsai.

Yoshiteru, or Isshunsai.

Yoshino, or Ittōsai.

Yoshihisa, or Itchōsai.

Yoshitatsu, or Ichiraisai.

Yoshiaki.

Yoshikiyo.

Yoshikagé.

Yoshitada.

The pictures by Kuniyoshi are a little different in the style of painting and in the choice of subjects from those of contemporary artists. As he aimed at being a rival of Kuni-

Pictures by Kuniyoshi. sada, who had achieved wide fame from the excellence of his portraits of actors and from his *genre* painting, which he had tried in the illustrations for popular novels and in single-sheet pictures. The single-sheet pictures by Kuniyoshi, therefore, consist, for the most part, of scenes from

the Chinese novel *Suikoden* and from *Chūshingura*, and other subjects dealing with bravery and heroic conduct; in contradistinction to the pictures of beautiful women and actors prepared by Kunisada. Kuniyoshi intended, furthermore, to break away from the conventional style of painting which showed minute brush-work, and sometimes he produced comic or satirical pictures by broad or abbreviated strokes. He avoided following blindly the style of Keisai, Kyūtoku, and Zeshin, and sometimes even that of Itchō, Kyūsai, or Tanchōsai; while he is said to have been studying, more or less, the schools of Tosa, Kanō, Maruyama, and Shijō, as well as Chinese paintings of the Yuan and Ming dynasties. Besides all these, he possessed something like a hundred specimens of painted pictures from Europe. Combining all these, he succeeded in evolving his own peculiar style: which, we suppose, came largely from his study of the heroic pictures by Shigemasa, and the outline sketches by Keisai, of which he was very fond in his youth; and that, later, his taste was influenced by the advancing conditions of social matters in our country and by the civilisation of the West. We are inclined to think there is good ground for saying that Yoshitoshi sprang from Kuniyoshi's discipline; for it was the former who cultivated extremely the realistic school and laid the foundation of the modern *genre* paintings, mostly used for newspaper and magazine illustrations. Comparing Kuniyoshi's style with that of Kunisada, we need not say any further that he excelled the latter, not only in technique but in the progressive development which his pictures show; and this, we think, is one of the most worthy traits of this artist's productions. If anyone cares to trace back to its origin the popular picture of the Meiji period, he will find that it is intimately associated with this artist. Inasmuch as single-sheet pictures from his brush are extant in large numbers, we shall not attempt to reproduce them. He prepared the picture-books: *Ichiyū Gwafu* (1 volume); *Chūshin Meimeiden* (1 volume); *Sangoku Yeiñ Gwaden* (1 volume) etc., which may easily be procured at present. We reproduce some pictures to show how skilful he was in technique and as evidence of the versatility of his talents. The first one is a scene from Gorō Soga (Fig. 118.); painted by his hand for reproduction in printing: the next is a comic picture of actors' portraits, it is entitled "Nitakaraka Kabé-no-Mudagaki," one sheet of a triptich: (Fig. 119.); a single-sheet picture. In the former example we note how skilful he was in the Kanō style; and in the latter, we observe his talent in the new school and the influence of his study of European pen-and-ink sketches.



Fig. 118. Gorō Soga.



Fig. 119. Nitakaraka Kabé-no-Mudagaki.

CHAPTER VI.

HIROSHIGÉ UTAGAWA.

Hiroshigé Utagawa came from the Andō family. He had the real name of Motonaga and in his younger days was popularly known as Tokutarō, which name was subsequently changed to Jūyemon (or Jūbei, according to *Aohon Nempyō*), and again this was altered to Tokubei. As an artist, he called himself Ichiryūsai, or Ryūsai. He was a subordinate police officer under the Yedo City Government. From his boyhood he was clever at drawing pictures and when he was only ten years old, he prepared sketches of the procession of Korean envoys entering Yedo city in the 11th month, 3rd year of Bunkwa (1806): the drawing and colouring of these pictures were very excellent for such a mere boy. Some years later he began to study the rules of the Kanō school, under the guidance of Rinsai Okajima (a disciple of Sosen Kanō), one of his father's official friends. This tradition is quoted from *Zōho Ukiyoyé Ruikō*, but, according to *Ukiyō Gwajinden*, it is denied, and *Ukiyoyé Bikō* says that Hiroshigé maintained a friendship with Rinsai. We cannot give a positive decision as to which is right. In the 8th year of Bunkwa (1811), when Hiroshigé was fifteen years old, he proposed to Toyokuni that he should receive instruction from him; but this suggestion was not entertained by Toyokuni as he already had many pupils and did not care to be troubled with any more: therefore Hiroshigé became a pupil of Toyohiro, on the strength of an introduction from a certain book-lender who was acquainted with the lad. In the 9th month of the next year he was permitted to use one ideograph of his teacher's name, and he chose Hiroshigé for his professional name as an artist. In the 3rd year of Bunsei (1820), when he was twenty-four years of age, he drew, for the first time, illustrations for a popular novel, *Onkyoku Nasakē no Itomichi*, and thereafter he prepared illustrations for more than ten different popular novels, until the 3rd year of Kayei (1850); but these illustrations are not the principal feature of his paintings and did not contribute much to his wide reputation; therefore he was not generally known by people until during the Bunsei period. After his teacher, Toyohiro, died in the 11th year of Bunsei (1828), Hiroshigé determined not to put himself under the tuition of another master, and he assisted Toyokuma, successor to Toyohiro. In the beginning of the Tempō era, Hiroshigé was appointed to accompany the special officer sent by the Yedo Government (Bakufu) to present a horse to the Emperor, at Kyōto, on the 1st day of the 8th month. Hiroshigé drew pictures of this important ceremony, which he presented to the Yedo Government. On the journey, he made sketches of the scenes by the way, both going and returning, and after he had come back to Yedo, he published, at the request of Takenouchi, a seller of pictures and popular novels, in Reiganjima, a series of beautiful, single-sheet, broad pictures, illustrating "The Fifty-three Scenes along the Tōkaidō." Until that time, these single-sheet pictures had been of beautiful women and actors only, and at that period, especially, were practically restricted in their treatment to the rather conventional styles of Toyokuni, Kunisada, and the like. Consequently, the new departure in the designs for these pictures; that is, the scenery drawn by Hiroshigé, met with a hearty welcome and at once his name became known far and wide: from that time he devoted himself especially to the preparation of pictures of scenery and they were in demand from all sides. The most famous of these sets are as follows: "The Fifty-three Scenes along the Tōkaidō" (several times published and in different ways); "The Sixty-nine Scenes along the Kisokaidō" (that is, the central mountain road, called "Nakasendō" also); "Famous Scenes in some Sixty Pro-

vinces"; etc. In the 12th year of Tempō (1841), he made a trip by himself in Kai, a mountainous province, and painted pictures on the curtains of the theatres; the long flags of the 5th month (the "Boys' Festival"); folding-screens; wall-panels; etc., while staying in the capital of that province. In the 5th year of Kayei (1852), he made a rather long journey; first to Kazusa province; then, crossing over Mount Kano, he entered Awa province. Here he turned to the west from Kominato and appeared on the west coast at Nako, Katsuyama, Yasuda; finally ascending Mount Nokogiri in search of fine scenery. In the 7th year of the same period, he accompanied the officials of the Yedo Government on their inspection of the rivers crossing the Tōkaidō, and prepared pictures of the scenes for the Bakufu. He published, one by one from the 3rd year of Ansei (1856), his pictures of *Yedo Hyakkei*, ("One Hundred Views of Famous Places in Yedo City"), and sold a great many copies. He also tried his hand at single-sheet pictures representing a variety of fishes; and he painted *Fuji Sanjū Rokkei* ("The Thirty-six Views of Mount Fuji"); this last being a masterpiece prepared by him towards the end of his life. Besides these special pictures, he drew illustrations for a collection of satirical poems, and for single-sheets of such poems and epigrams; while he also made a kind of *tobayé*, outline studies for the use of Art students; etc. He died on the 6th day, 9th month, 5th year of Ansei (1858), having been attacked by an epidemic disease. He left a written will, and a poem relating to the close of his life, which ended when he was sixty-two years of age. Kunisada painted Hiroshige's portrait, which was published as a single-sheet picture accompanied by a panegyric verse composed by Jingorō Temmei Rōjin. Hiroshige was an adept in that kind of satirical poem which bears the name of "Uta-shigē Tōkaidō" in that school of literature. The poem, which he composed at the end of his life, may be rendered in English thus: "I am now going to start for the holy land in the West to view the scenery, leaving my brush in the Eastern Road." ("Eastern Road" meaning Yedo City). Hiroshige had many disciples, and we append a list of them; as follows:

Shigenobu: He became his teacher's son-in-law and inherited the estate. He also had the name of Ichiyōsai Hiroshige, the Second, or Kisai; but for some reason he withdrew from the Andō family and settled at Yokohama, where he called himself "Second Hirochika" (having succeeded to the name of Hirochika a pupil of Toyohiro), or, sometimes, Risshō (according to a note in *Ukiyoyé Ruikō* and *Yehon Zōho Ukiyoyé Ruikō*). His son, Hirochika by name, but popularly known as Tamekichi, was born in the 7th month, 6th year of Tempō (1835), and he also prepared pictures. The single-sheet pictures by the Second Hiroshige, including "One Hundred Views of Famous Places in Yedo City;" "The Eight Celebrated Scenes of Ōmi Province;" etc., closely resemble the style of his teacher and show the calligraphy of the time itself. It is sometimes difficult to distinguish his work from that of the original Hiroshige.

Shigemasa: He also used another name, Isshōsai. He was born in the 12th month, 2nd year of Kōkwa (1845). After Shigenobu had withdrawn from the household of his teacher, Shigemasa took his place, changing his personal name to Tokubei Andō, and calling himself, professionally, Second Ryūsai Hiroshige: (or Ichiryūsai); but he must really have been the Third one. He did not make himself known by the family name of Utagawa. He was clever in painting single-sheet pictures of landscapes. He died on the 21st of March, 27th year of Meiji (1894), at the age of fifty-three. He left the following words, as his dying speech: "I have got through fifty-three springs, not caring much for them: life is like the game of backgammon, every scene of the fifty-three changing more rapidly than the passing of a railway train!"

Shigekiyo: used another name, Yeisai, artistically, and he prepared many single-sheet pictures.

Shigefusa.

Shigeharu. Used Gyōfū as one of his artistic names.

Shikō: a female artist.

Shigeyoshi.

Shigehidé.

Shigemitsu: called also, Yenrōsai.

Shigetsugu: called also, Isshōsai.

Hisashige.

Tōgaku.

Hirochika.

Hiroshigé produced a large number of picture-books and drew illustrations for popular novels, as well as for collections of satirical poems; but, as we have already stated, we Pictures by Hiroshigé. may acquire a satisfactory knowledge of his pictures by studying only his single-sheet pictures of landscapes. Therefore, we think it unnecessary to discuss his work in books which, even now, are circulating in no small numbers. Although there is no cogent reason for including landscapes under the general title of Ukiyové, or *genre*, pictures, yet because our *genre* or Ukiyové pictures of modern times developed especially in the single-sheet pictures or *nishikiyé*; and as landscapes in single-sheet pictures also came to be included in that general title, Ukiyové; in other words, inasmuch as Ukiyové came to be the distinguishing name of a special school, these landscape pictures, as developed by the artists of that school, ought to be called by the name of Ukiyové. Hiroshigé, indeed, was the forerunner of this sub-school, cultivating a new field quite different from that of his fellow-disciples and other contemporary artists, among whom Kunisada and Kuniyoshi were the most noted. We are convinced that it is not proper to call him one of the Utagawa artists, like Kunisada and Kuniyoshi, and that we should give him a different title, that of the Andō school, just as we set off the school of Hokusai from the Katsukawa: but in the present narrative we are only following the usage of our predecessors. In Hiroshigé's day, single-sheet pictures and illustrations for popular novels were monopolised by Kunisada and Kuniyoshi: the former excelling in portraits of beautiful women and actors; the latter in heroic scenes and comic pictures. Illustrations for romances engaged the attention of artists of the Katsushika and Kikugawa schools. Other popular paintings of the time, which were adopted electively from Chinese, European, or the Kanō school pictures, were getting into a state of great perplexity and displaying less originality.

Hiroshigé, ardent in his effort to set up a new standard of art, refrained from choosing his subjects from the town or the street; on the contrary, he found his inspiration in the beautiful scenery along the great highway, Tōkaidō. What is more, he availed himself of the style known as "floating," that is the perspective picture developed under the influence of European art, and finally, he succeeded in producing new designs in the composition of his pictures; something which had never been seen in Japanese, or Chinese paintings. This novelty he gave to the public in single-sheet pictures. There was good reason for the marks of high appreciation with which Hiroshigé's effort was received among the people. The picture here reproduced, entitled "The Whirling Tide at Naruto," a scene off the southern coast of Awa province (Plate 124.), is an excellent example of his productions of landscapes in single-sheet pictures: everything is skilfully treated; in the foreground, rocks and tossing waves; in the background, mountains are artistically distributed far and near: all is well shown in the tone of colouring. *Tōkaidō Gojū-san Tsugi* ("The Fifty-three Scenes along the Tōkaidō") were published several times; but "A Scene at Mariko," here given (Plate, 125.), was probably the first, as we conclude from the handwriting of the signature, which is a little different from the artist's familiar writing on the other pictures. The "Scene at Nihonbashi," Yedo: (Fig. 120.) was probably one of his original pictures intended for printing; and it is a good specimen from which to study his excellent brushwork. "Kanagawa," one of the Famous Fifty-three Scenes along the Tōkaidō (Fig. 121.); the scene at Tatsuta River, one of the pictures in the set relating to the whole empire (Fig. 122.), will be later productions, comparatively, than the previous ones, and the excellence of the composition and the dexterous wielding of the brush, approach their maturity: this is particularly true of the scene at Tatsuta river. *Yedo Hyakkei* ("One Hundred Views of Famous Places in Yedo City") were done by Hiroshigé a few years before his death, as was said before. We have selected one of them, "The Sumida River from a Window (Fig. 123.)," as being representative of his talent in originality. Some people, misled by their study of the signature, are inclined to think that the pictures we have just mentioned were executed by the Second Hiroshigé, and these conclude, upon

the evidence of the calligraphy in the signature, that "A Scene at Mariko" only may be relied upon as the authentic production of the original Hiroshige. But this is all a mistake; because the Second Hiroshige, in almost all cases, signed himself, in writing, "Second Hiroshige," with a stroke that is a little different from that of his teacher: while his pictures themselves are a little inferior to the work of the founder, as may be seen by an example, "Evening Rain in Kiribataké, Akasaka" (Fig. 124.) here reproduced from "One



Fig. 120. Scene at Nihonbashi.



Fig. 121. Scene at Kanagawa.



Fig. 122. Scene at Taisita River.

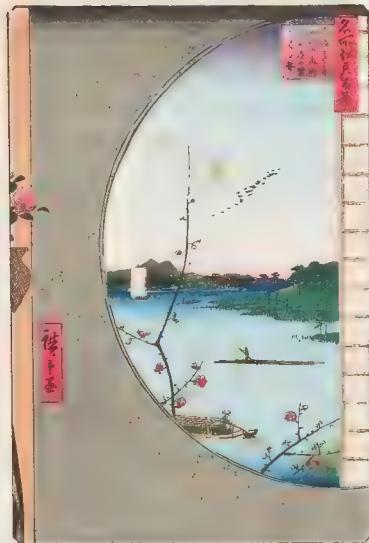


Fig. 123. The Samida River from a Window.



Fig. 124. Evening Rain in Kiribataki.

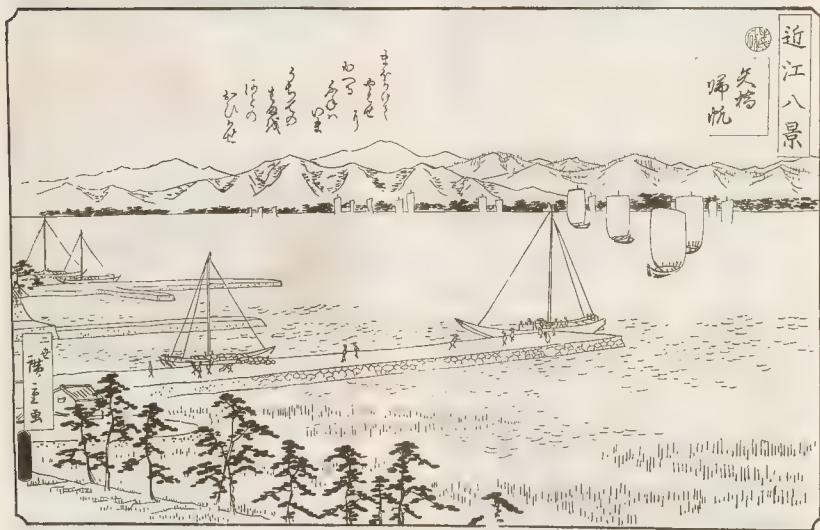


Fig. 125. Boats returning to Yabase.



Fig. 126. A Beautiful Woman.

Hundred Famous Places in Yedo City." The Second Hiroshigé, however, did tolerably good work, sometimes approaching the masterful ability of his teacher; while the Third Hiroshigé remained only a conventional artist, merely tracing the footprints of his predecessors, which may be confirmed by an inspection of the picture, here reproduced, "Boats Returning to Yahashi," one of the "Eight Famous Views of Ōmi Province" (Fig. 125.); and, as we remarked before, he tried to make himself known as the Second Hiroshigé, instead of the Third. From the extant original pictures by Hiroshigé, we have selected for reproduction here: "Lake Shore in the Moonlight" (Plate 126.), and this example provides admirable material for the study of his brushwork, some features of which cannot be understood from an inspection of his printed pictures; and it especially helps us to understand how successful he was in his efforts at perspective, as well as in his use of a remarkable tone of India-ink, possibly learned from his study of European water-colour pictures. The human figure was a difficult subject for Hiroshigé; but we reproduce one of his efforts in this line, "A Beautiful Woman" (Fig. 126.), to show every side of this artist. Nevertheless, he was indeed excellent in his figure drawing with free strokes and abbreviated brushwork on a small scale, which is rather the customary case with landscape artists. The "Daimyo's Train" (Plate 127.), here reproduced, may be taken as a good example of his figure painting with scenic accessories. Human beings, drawn with cursive strokes, may be found in the books of comic epigrams, etc., illustrated by Hiroshigé.

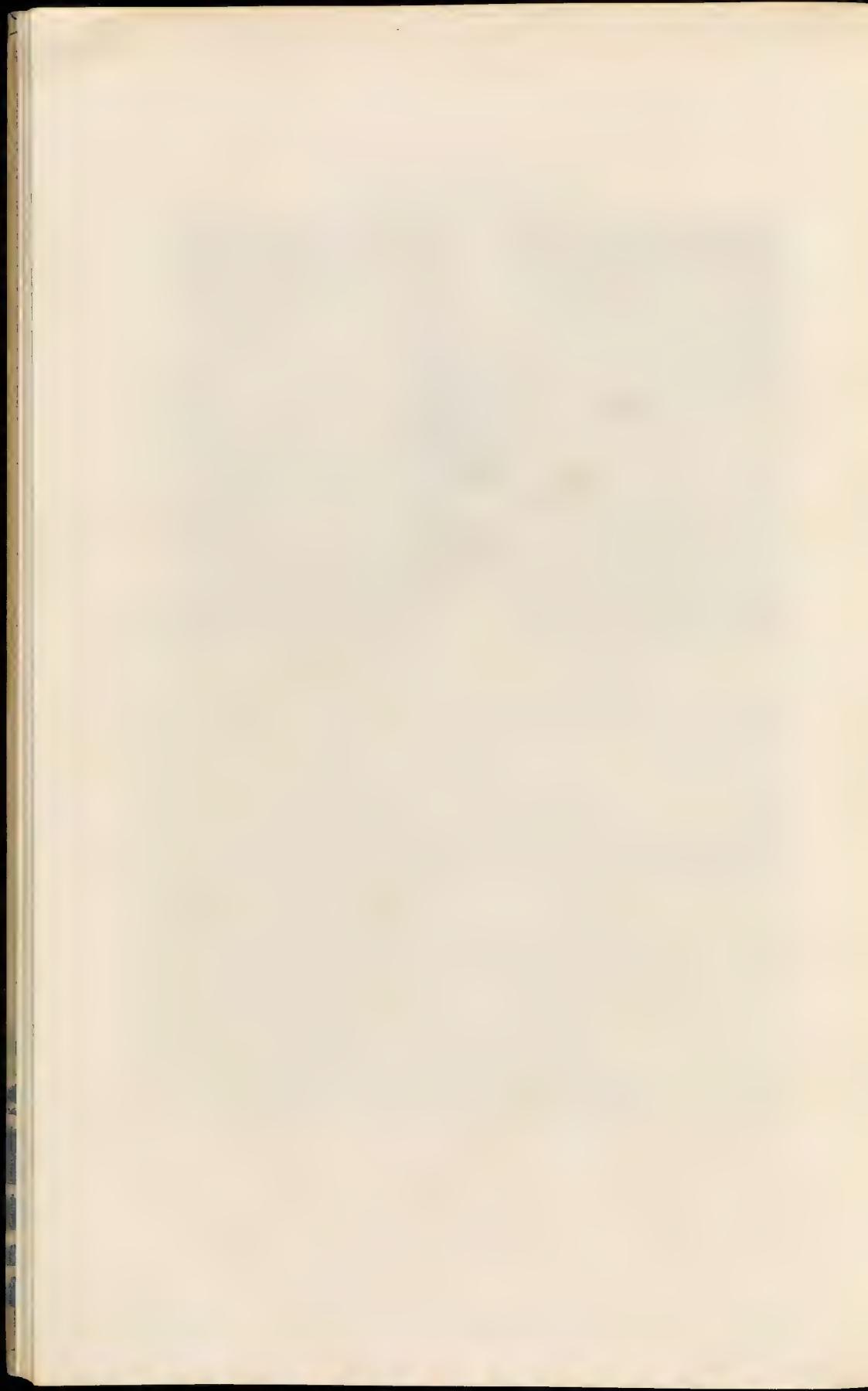


PLATE 117.

FLOWERY DAMSEL.

BY TOYOHARU UTAGAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet $3\frac{1}{4}$ inches by 1 foot $3\frac{3}{8}$ inches.

Owned by Mr. Shinzō Takata, Tokyo.

(See Page 138)

THE MELLOWS

THE MELLOWS

THE MELLOWS

THE MELLOWS
THE MELLOWS

THE MELLOWS

THE MELLOWS



一龍齋歌川 豊春画

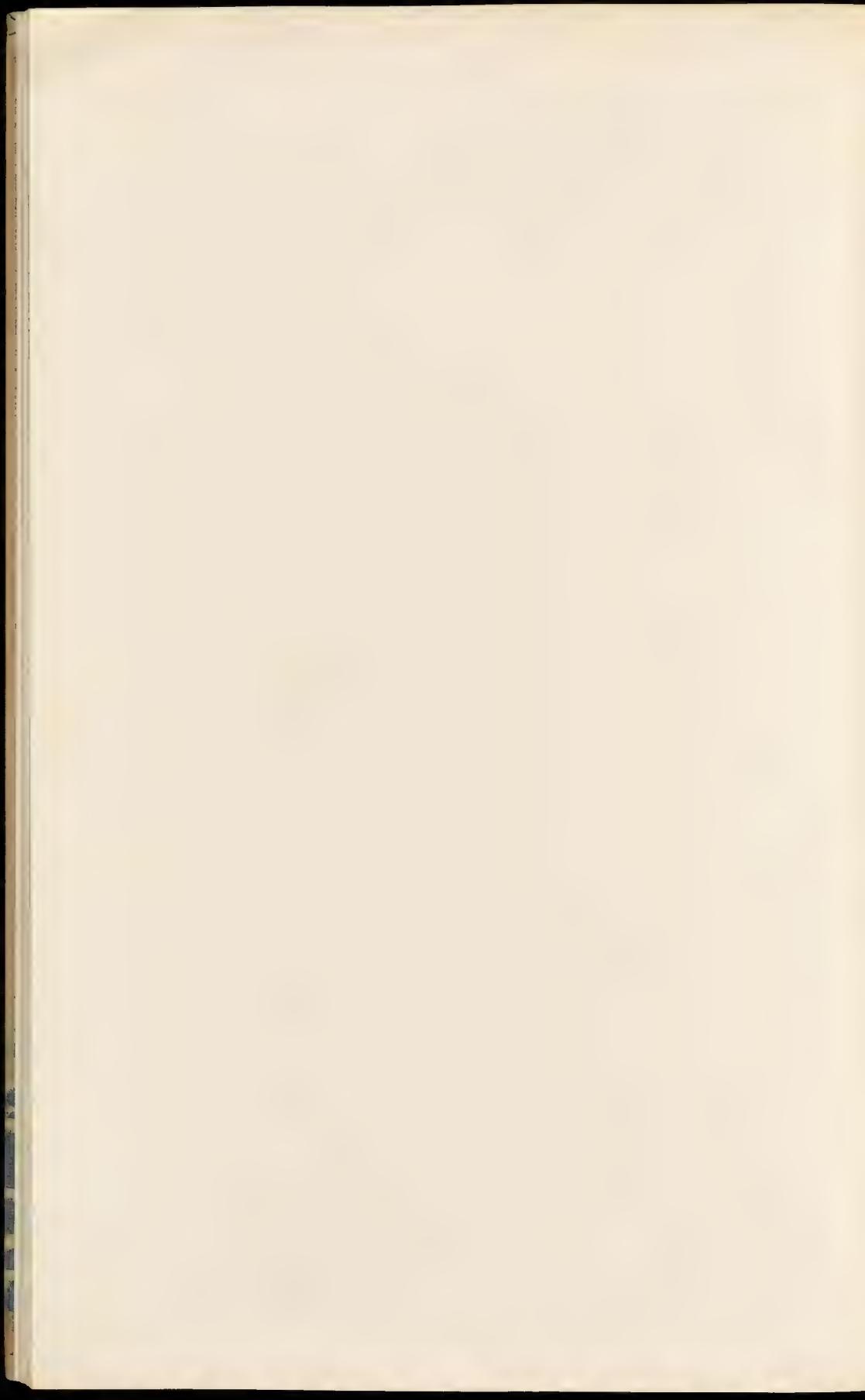


PLATE 118.

TWO YOUNG BEAUTIES.

BY TOYOHARU UTAGAWA.

From a painting in monochrome on silk; mounted as a *kakemono*.

Size of original: 3 feet 6 inches by 1 foot 3 $\frac{1}{2}$ inches.

Owned by Mr. Seisuké Ikeda, Kyôto.

(See Page 138.)

THE MELTING

OF THE METAL

IN THE MELTING

OF THE METAL IN THE MELTING

OF THE METAL IN THE MELTING

OF THE METAL IN THE MELTING

OF THE METAL





PLATE 119.

BEAUTY IMPERSONATING THE HERMIT TEKKAI.

BY TOYOHICO UTAGAWA,

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 5 inches by 11 $\frac{1}{2}$ inches.

Owned by Baron Yanosuké Iwasaki, Tokyo.

(See Page 141.)

III. STYLIC

METHODS OF THE STUDY OF THE STYLIC

INTRODUCTION

Stylistic analysis is the examination of the symbols used in a particular style or genre.

Stylistic analysis is concerned with the analysis of the symbols used in a particular style or genre.

143-287-300



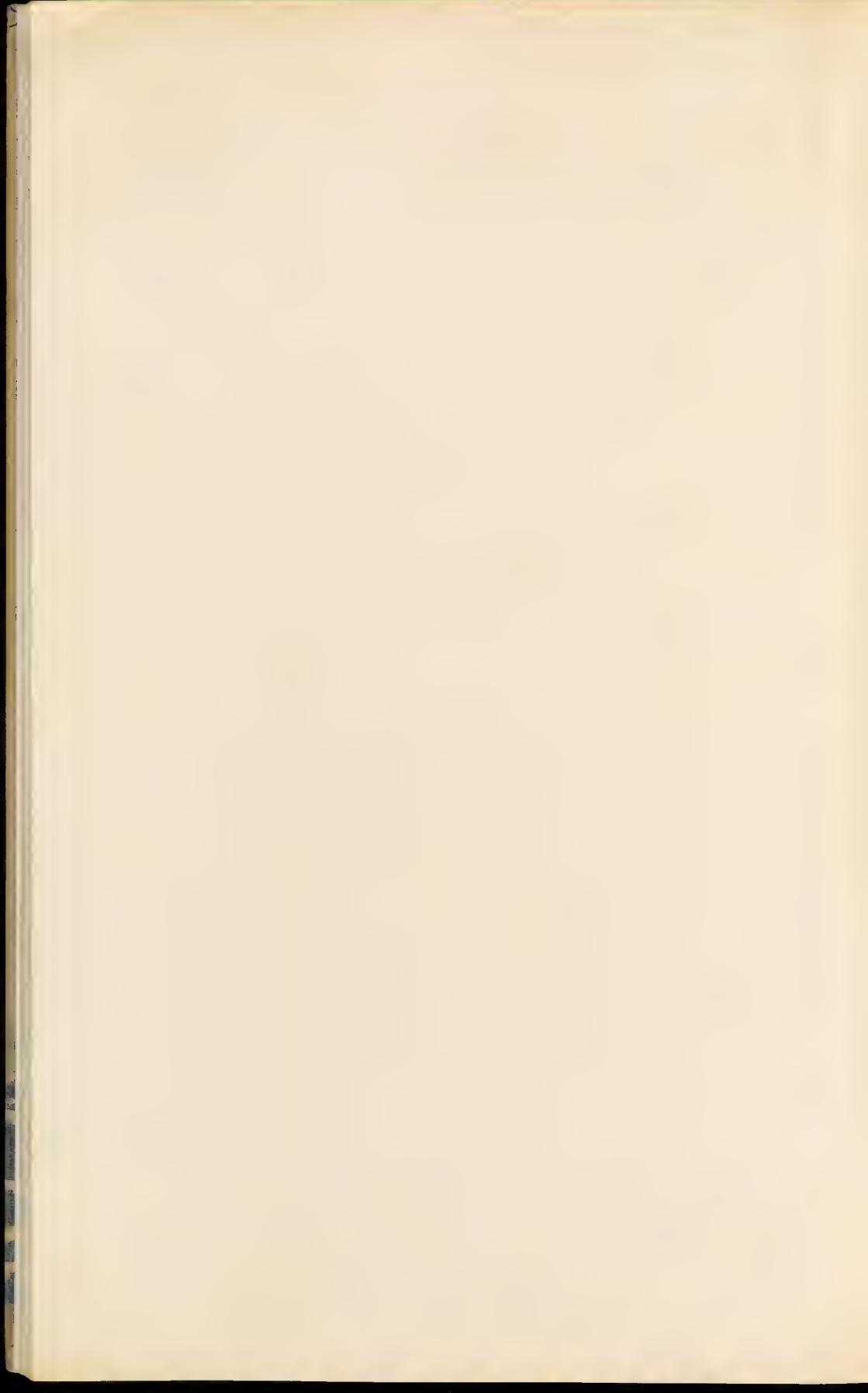


PLATE 120.

FŪRYŪ AZUMA KUDARI.

BY TOYOKUNI UTAGAWA.

From a print in three sheets.

Size of original: 1 foot 2 $\frac{3}{8}$ inches by 2 feet 5 $\frac{1}{2}$ inches

(See Page 146.)

PLATE 150

BRITANNIA MOUNTED DAB

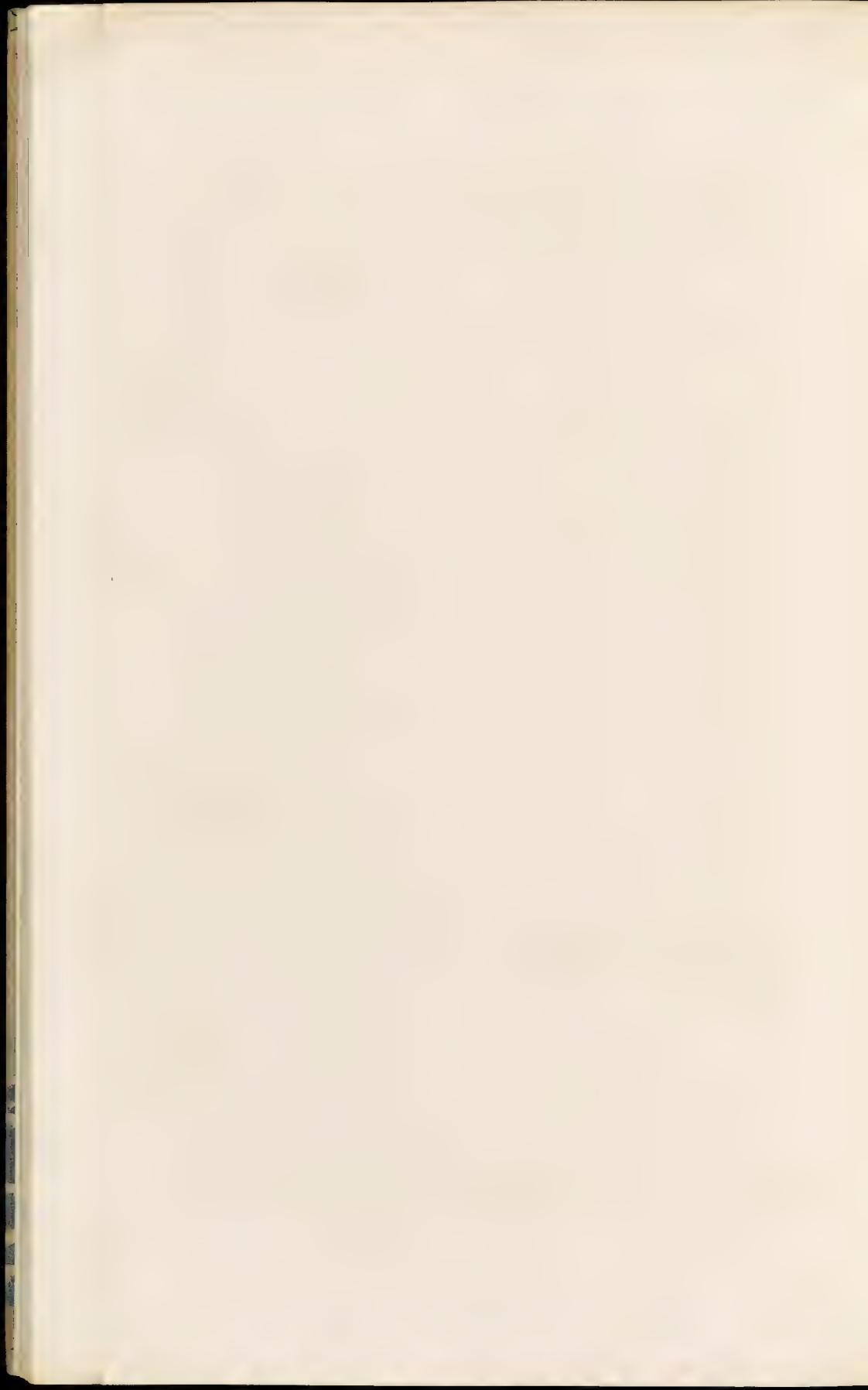
PLATE 150 (continued)

BRITANNIA MOUNTED DAB

Length 22 inches (56 cm) Total weight 10 kg (22 lb)

Specimen No. 150





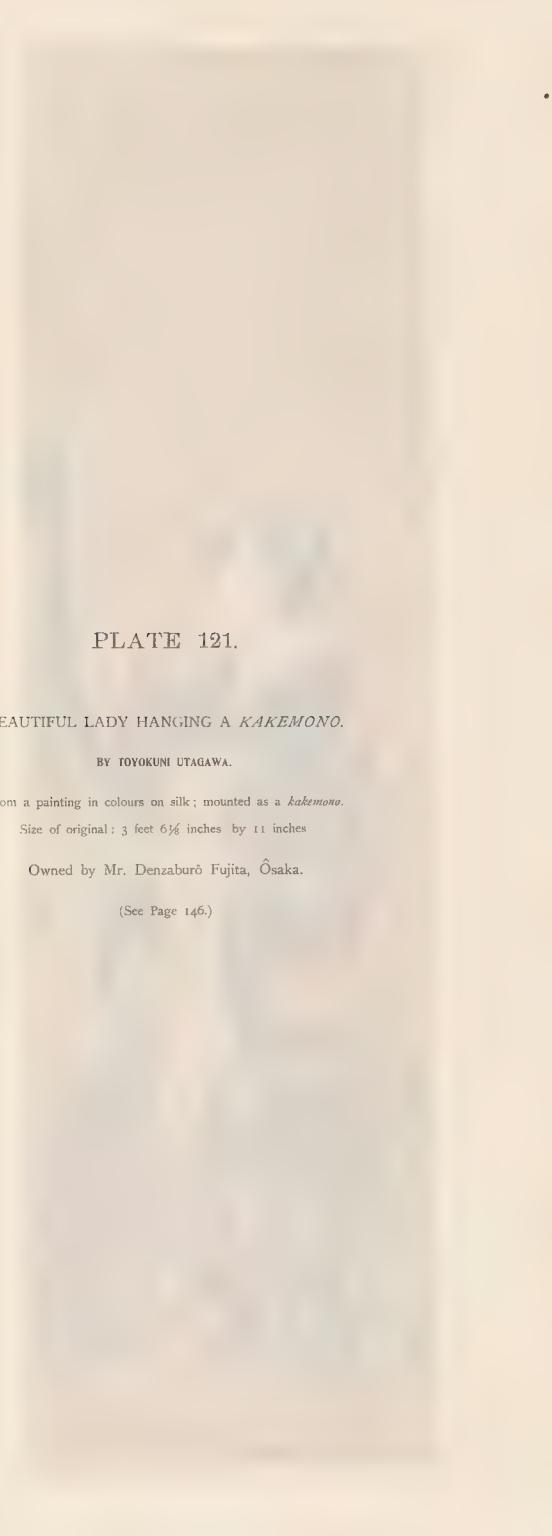


PLATE 121.

BEAUTIFUL LADY HANGING A *KAKEMONO*.

BY TOYOKUNI UTAGAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 6 $\frac{1}{8}$ inches by 11 inches

Owned by Mr. Denzaburô Fujita, Ōsaka.

(See Page 146.)

ARTICLE

G. VENKATESWARA RAO AND M. H. MALLIK

INSTITUTE OF ISLAMIC

SCIENCE, KARACHI, PAKISTAN

(Received 10 January 1974)

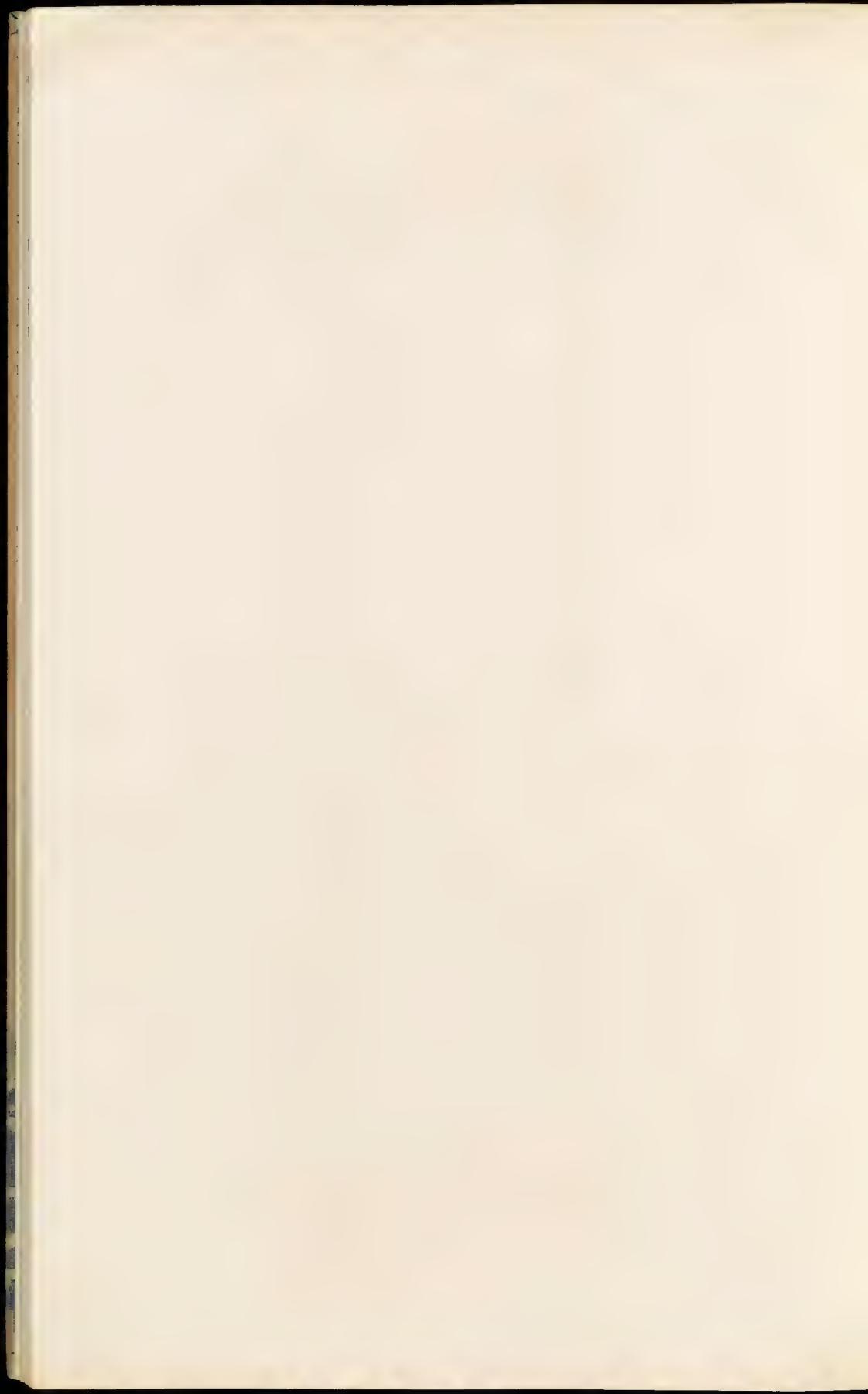
Detailed description of the crystal structure of

$\text{Li}_2\text{O} \cdot \text{Al}_2\text{O}_5 \cdot \text{SiO}_2 \cdot \text{CaO} \cdot \text{MgO}$

is given.



名
川
畫
圖
色



PLATES 122, 123.

COURTEZANS.

BY KUNISADA UTAGAWA.

From paintings in colours on fan papers, sprinkled with gold-dust.
Size of originals ; each, upper length 1 foot 9 $\frac{1}{2}$ inches, width 8 $\frac{1}{2}$ inches.

Owned by Mr. Mohei Suzuki, Tokyo.

(See Page 150.)

201.801.201.111

2Z-111-107

PT-111-2Z-107

201.801.201.111







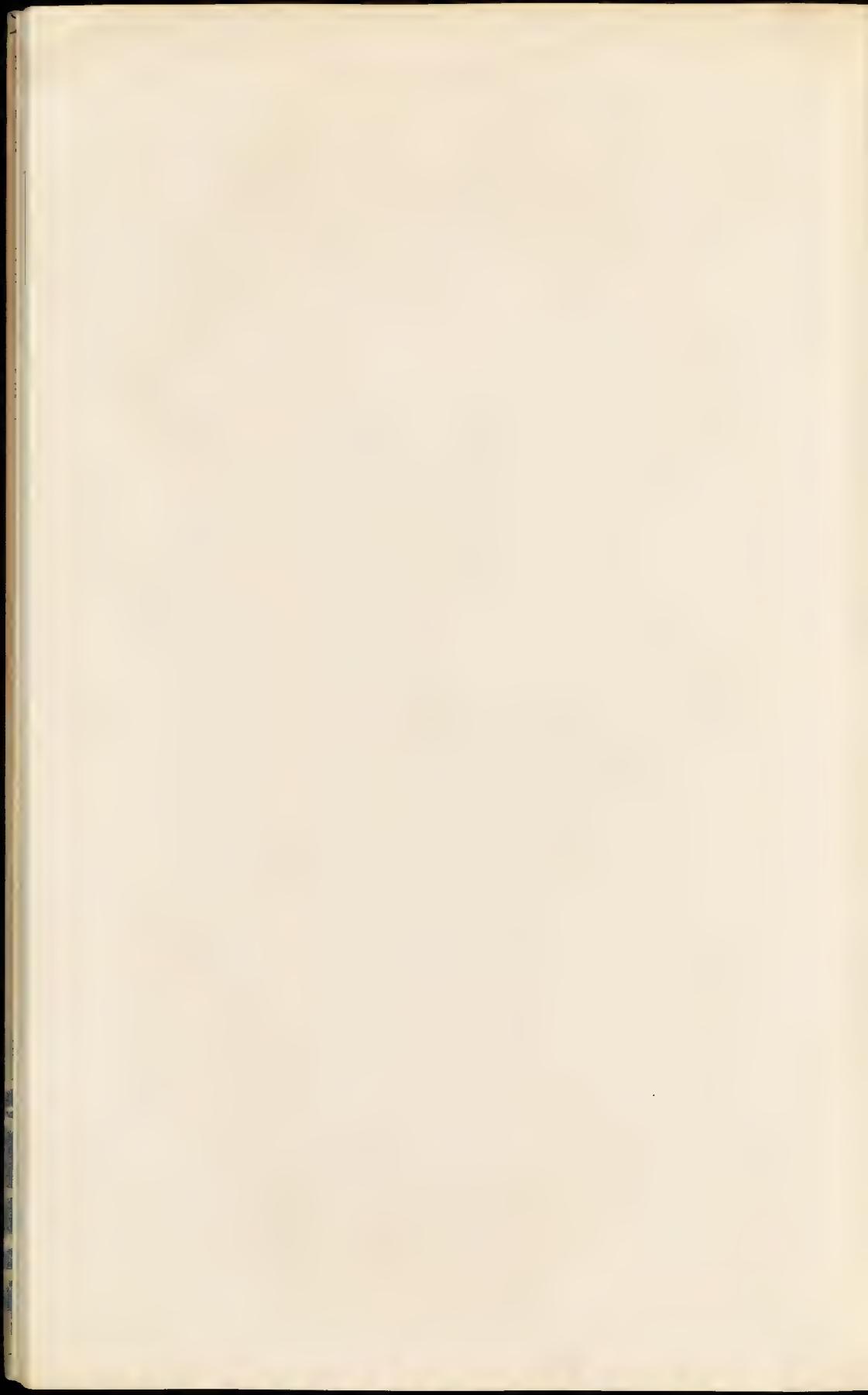


PLATE 124.

THE WHIRLING TIDE AT NARUTO.

BY HIROSHIGÉ UTAGAWA.

From a print in three sheets, colours on paper.

Size of original: 1 foot 3 inches by 2 feet 4 $\frac{1}{4}$ inches.

(See Page 158.)

1974.11.10

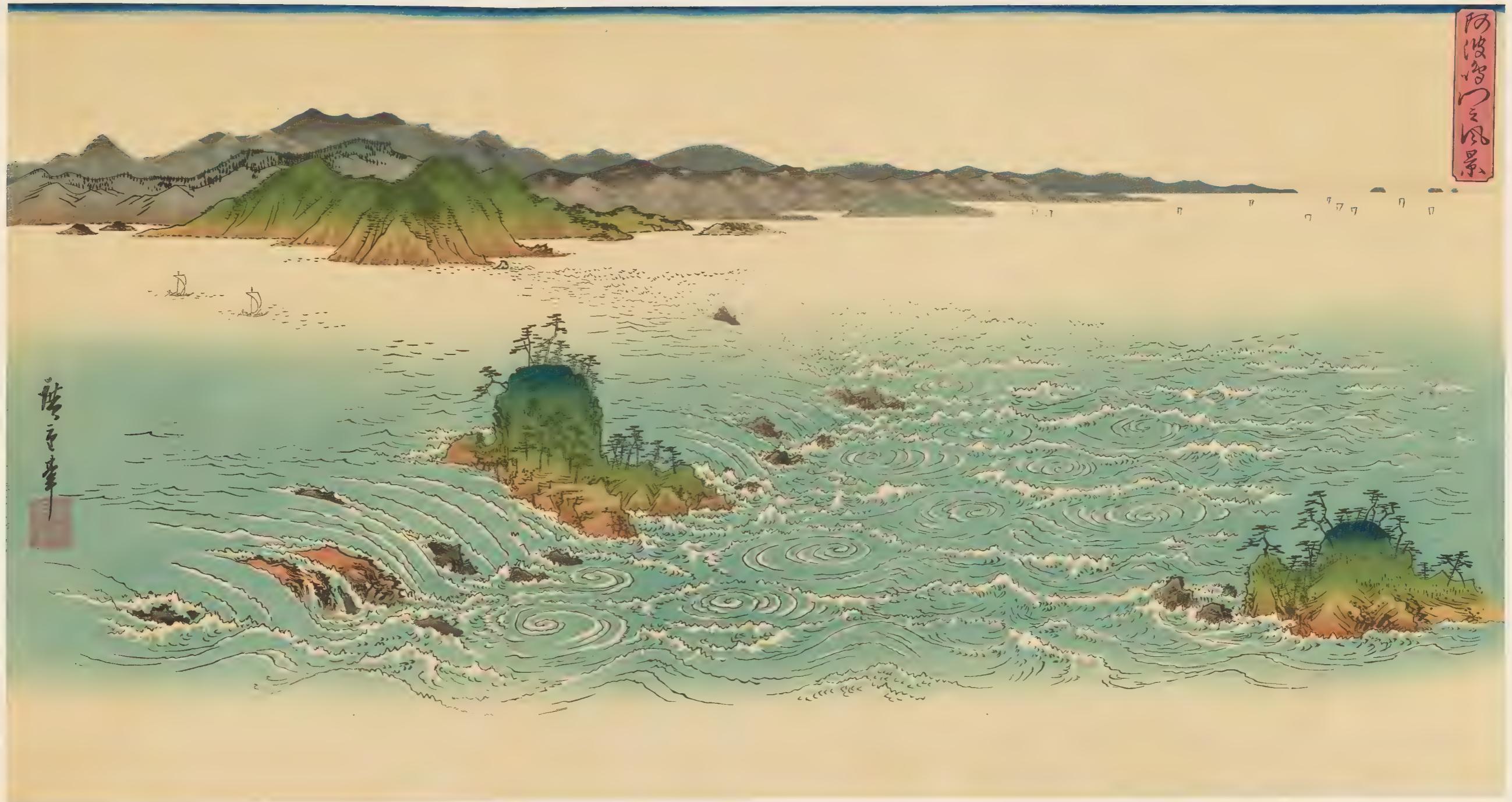
1974.11.10

1974.11.10

1974.11.10

1974.11.10

阿波音門の風景



伊予風



PLATE 125.

A SCENE AT MARIKO.

BY HIROSHIGE UTAGAWA.

From one of illustrations in *Tōkaidō Gojūsantsugi*.

Size of original: 9 inches by 1 foot 2 inches.

(See Page 158.)

750 METAL

750 METAL

750 METAL



東海道
旅宿
鞠子

松重



PLATE 126.

LAKE SHORE IN THE MOONLIGHT.

BY HIROSHIGÉ UTAGAWA.

From a painting in slight colours on silk; mounted as a *kakemono*

Size of original: 1 foot 2 inches by 1 foot 6 $\frac{3}{4}$ inches.

Owned by Mr. Kōsō Homma, Tokyo.

(See Page 161.)

NOV 2011





PLATE 127.

THE DAIMYÔ TRAIN.

BY HIROSHIÖ UTAGAWA.

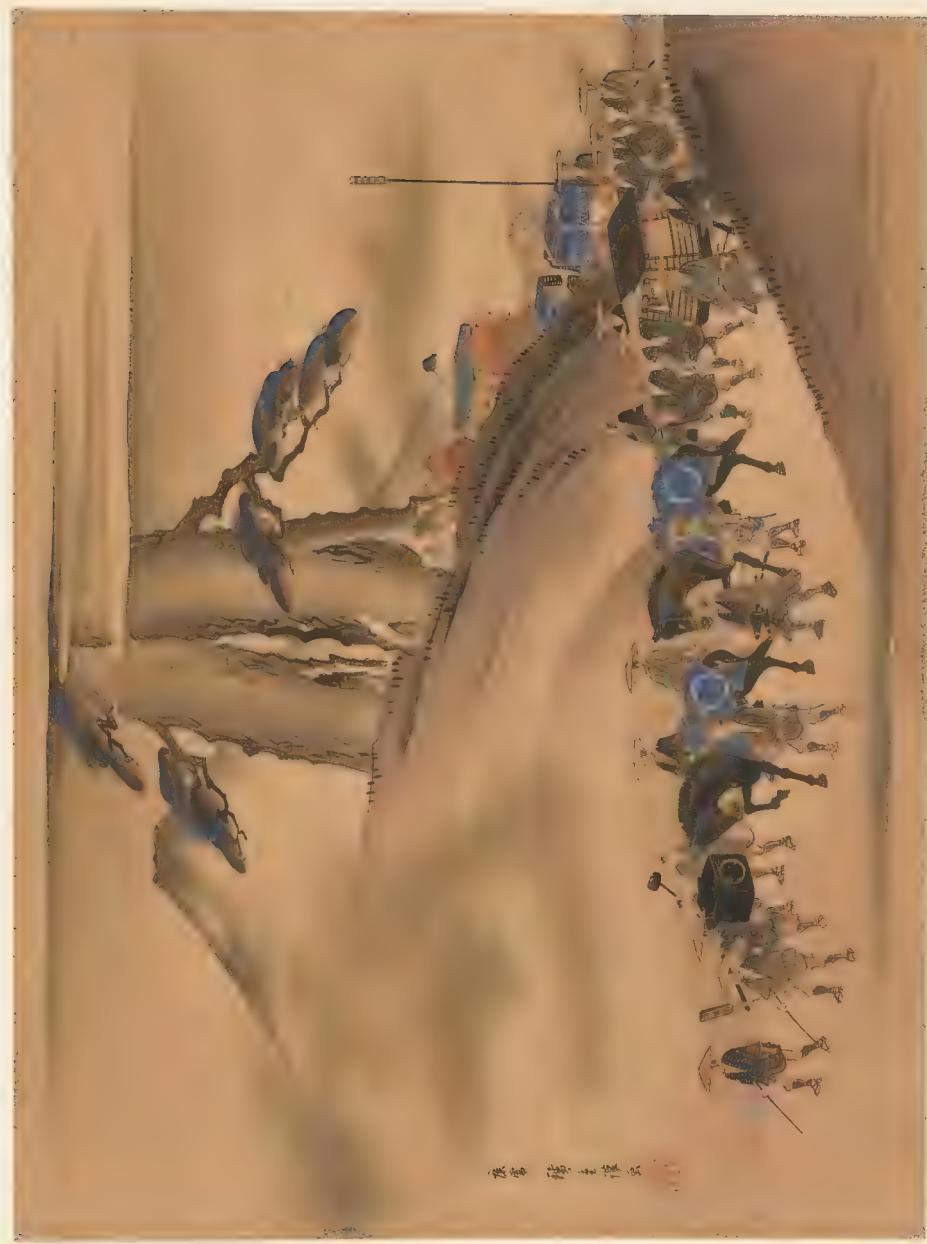
From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot 4 $\frac{5}{8}$ inches by 1 foot 10 inches.

Owned by the Imperial Museum, Tokyo.

(See Page 161.)

TGT-HYDRO







PART THIRTEEN.

KATSUSHIKA SCHOOL.

CHAPTER I.

HOKUSAI KATSUSHIKA.

Hokusai Katsushika was the son of Isé Nakajima, mirror maker to the family of the Tokugawa Shōguns; but the inscription on his tombstone states that he came from the Kawamura family, which makes us suspect that he was a son-in-law to the Nakajima family, by whom he was adopted. He was born in the 9th month, 10th year of Hōreki (1760) in that part of the city which was in Katsushika county, hence the name, "Katsushika," used by him. In boyhood he was called Tokitarō, but afterwards this name was changed to Tetsuzō (or Tetsujirō). When about fourteen years of age, he began to learn the art of block-cutting for prints; although, according to another tradition, he became an apprentice to a certain book-lender, and in this way had the opportunity of looking at many kinds of illustrated books which created in him a taste for popular pictures. In the 6th year of Anyei (1777), when he was nineteen years old, he abandoned the occupation of block-cutting and began to train his hand in the art of Ukiyoyé painting, under the discipline of Shunshō, and called himself Shunrō Katsukawa, or Shunrō Katsu. In the 9th year of Anyei, when twenty-one, he, for the first time, drew illustrations for light literature, a *kibyōshi* entitled *Isshō Tokubei Sannoden*, and he continued his work in this line until the end of the Tempō period, illustrating *kibyōshi*, two-volume

novels, and romances to a very large number; while, at the same time, he poured out his energy upon single-sheet pictures. In the 1st year of Temmei (1781), he wrote a *kibyōshi* entitled *Arigatashi Tshō-no-ichijii*, over the pen-name of Korewasai, and the next year he wrote and illustrated another *kibyōshi*, *Kamakura Tsūshinden*, over the pen-name, Gyobutsu. He published several such works before the end of Kyōwa; but about that time he took lessons in painting from Yūsen Kanō, and for this he was summarily dismissed by his other teacher, Shunshō. Then, he called himself Shunrō Mugura, and we find this signature affixed to *kibyōshi* from about the 5th year of Temmei. Not long after, he was also turned adrift by his new master, the Kanō artist, because he had criticised the pictures by his teacher in a hotel at Utsunomiya when on his way to the Nikkō shrines to work under the Shōgun's orders. About the 6th year of Temmei (1786) he began to use the *nomme de plume*, Gumbatei, which appears in the book entitled *Wagaiyerakuno Kamakurayama*. The next year, the 7th of the same era, he called himself Sōri Hishikawa, because he was devoting himself to the styles of Sōri Tawaraya and Moronobu Hishikawa. Most of his single-sheet pictures had been done before this time and he now began to prepare illustrations for printed volumes of satirical poems. He also studied the style of Tōrin Tsutsumi, and learned the rules of the Tosa school from Hiroyuki Sumiyoshi; sometimes he studied European paintings under the tuition of Kōkan Shiba; and, again, he took up the study of Chinese art. From the 6th year of Kwansei (1794) to the 1st year of Bunkwa (1804), he used the name of Tokitarō Kakō, as both writer and illustrator of *kibyōshi*. The name, Hokusai, he began to use in the 8th or 9th year of the same period, instead of Shunrō; according to some authorities this was done from the 10th year of Kwansei, when he gave the name Sōri to his pupil, Sōni. It is said that he was in a condition of extreme poverty after being dismissed by Shunshō, nobody calling for his pictures, and that he eked out a scanty living by selling cayenne pepper and wall-calendars. Once, at that time, he was greatly ashamed when he met, in the street, his former teacher, Shunshō, accompanied by his wife. Just at that time, he earned two *ryō* of money for his picture of the demon Shōki in red ink on an oblong flag to be used at the boy's festival in the 5th month. This stimulated him to renew his efforts as an artist, and he offered up an earnest prayer at the Hokushin Myōken, a shrine at Yanagishima: his names, Hokusai, Shinsei, Shinsai, and Taito, came from the name of this shrine. He attended the shrine daily, and was very devout in his prayers: once, while going there, he was caught in a violent thunderstorm, and this he took to be a most happy augury, believing it to foretell that his renown would become like the roaring thunder. Hence his pseudonyms, Raito and Raishin ("Rai" meaning thunder). He must have brought his style to the height of its attainment about this period of his life. During the Kwansei or the Kyōwa period, it occurred to him to paint two rolls of pictures illustrating events throughout the life of a Japanese, both man and woman, and for these he received one hundred and fifty *ryō* in money from the captain of a Dutch ship. The surgeon of the same ship also asked for the same pictures, but when they were completed, he demanded that the fee be reduced by one-half, which Hokusai peremptorily refused to do. His wife advised her husband to accept the half-price, as they were in need of the ready money; but the artist explained that his only purpose was to let foreigners know that prices with us were positively fixed. The captain, hearing of the episode, was glad to buy the copy for one hundred and fifty *ryō* as well. As a result of this transaction, Hokusai's pictures were much sought after by Dutch merchants, and his productions were sent annually to Nagasaki in such numbers that eventually it was forbidden by the Yedo Government, who feared that the secrets of our country might become known to foreign Powers. In the 12th year of Kwansei, Hokusai published a picture-book, *Tōto Shōkei Ichiran* (2 volumes), and afterwards prepared many publications of this same kind, among which *Hokusai Mangwa* is the most noted. On the 13th day, 4th month, 1st year of Bunkwa (1804), he painted a huge picture of Daruma (Bodhi-

dharma) on paper that was one hundred and twenty mats (about 360 feet) wide, at Gokokuji, a temple at Otowa; and, again, he played a better part by representing a large figure of a horse and the figure of Hotei; the one on the ground used for drying oiled-paper; the other at the temple, Yekoin, both places being in Honjo, and by them caused profound astonishment among the assembled spectators. At that time his name was, temporarily, Kintaisha. Shōgun Iyenari Tokugawa, hearing of the matchless skill in painting which Hokusai displayed, commanded him to prepare pictures in competition with Bunchō Tani at Dembōin, Asakusa, in the presence of the Shōgun himself as he was returning from hawking with a falcon. Bunchō first painted his pictures, and then Hokusai appeared and executed several pictures of flowers, birds, and landscapes: but presently he produced a long sheet of Chinese paper upon which he drew a broad stripe with pale-green colour; then he let a hen (that he had brought in a cage) run over the paper, having first smeared her feet with red oil-paint. For this amusing way of representing the scene of Tatsuta river, besprinkled with red maple-leaves in autumn (a famous sight), he won loud applause and retired with a salute. Everyone who witnessed this *tour de force*, could not help admiring Hokusai's originality of invention, while Bunchō, who had likewise appeared, attracted no attention at all. In the 13th year of the same era, Bunkwa, Hokusai conferred his name, Taito, upon Kisaburō Kameya, one of his disciples. The next year, Bunkwa 14th, he went to Nagoya where he stayed in the residence of Bokusen Maki, his disciple, and on the 5th day of the 10th month he executed a picture of Daruma, heroic size, to the great surprise of the inhabitants of the city. Some traditions say that he traveled farther at that time, to Isé, Ki-i, Kyōto, and Ōsaka. Towards the end of Bunkwa, he began to sign himself "Tameichi, the former Hokusai," and again he prepared a great number of single-sheet pictures from the beginning of Tempō, including scenes in several provinces; pictures of various demons at night; a variety of birds and flowers; thirty-six views of Mount Fuji; eight scenes in the Loochoo Islands; various waterfalls; etc. During the 2nd or 3rd year of Tempō, he started for Kobusé village, Shinano province, where he stayed for a whole year. From the 5th year of Tempō, he used the character 曼 (Manji) as his professional name, and sometimes signed his productions "Manji: an old, lunatic artist," or "Manji: formerly Hokusai." About that time, for a certain reason, he left Yedo city and sojourned at Uraga, Sagami province, but after a while returned to the city. In the 2nd year of Kayei (1849), he became afflicted with disease and died on the 18th day, 4th month, at the age of ninety, uttering, with his dying breath a short epigram which may be Englished thus: "Now I start for a pleasant summer trip, my soul unencumbered by my troublesome body!"

As we have already said, Hokusai changed his name a great many times, and there are even more pseudonyms than we have given: namely, Fuzenkyō; Kukushin; and Hakusanjin, and these make us suppose Hakusetsukō will be another. He used other personal names also, such as Miuraya, or Hyakushō Hachiyemon, or Tsuchimochi Nisaburō. He was very unskilful in social matters and quite without ability in money-saving, so that he ended his long life in absolute poverty, although his pictures had been sought after at high prices when his fame had become established. Many anecdotes and curious tales were told about Hokusai, but we deem it unnecessary to repeat them here. That he was fond of painting and earnest in constant study of pictures are shown by the legend, in his own hand, added to his One Hundred Views of Mount Fuji, it runs thus: "I have been accustomed to sketch Nature since I was six years of age, and I had made many pictures during the half century of my life; but no good picture came from my hand before I was seventy years old, as we really understand such pictures must be; from about seventy-three, the forms of birds, beasts, insects, and fishes, and the development of foliage and trees, show some advance. Therefore, my work may have progressed when I am eighty: when I am ninety, it may come to maturity: at one hundred, it will show the real spirit of Art: and at one hundred and ten, I shall be able to endue everything I depict with vividity and by each stroke of my brush. Pray

testify to the truth of my prophecy all ye who may be blessed with long life!" So, on his death-bed, he was regretting that he could not live ten years more and again he expressed the opinion that he might become an excellent artist, if only he were favoured with five years more of life. By all these things, we may imagine how earnest he became in his art as his years increased; therefore, he always had fixed convictions concerning his productions. He had earnest discussions with the author and novelist, Bakin, upon the subject of illustrations for *Suiko-den* and for *Nanka-no-Yume*, and finally a difference of opinion as to appropriate illustrations for *Nanka Kōki* caused a rupture of friendship with Bakin. Hokusai's literary ability may be seen in his *kibyōshi*: he was clever also at composing satirical poems and epigrams in verse. As he was starting for Shinano province, he threw off this epigram: "How forcible are the strokes of Mount Fuji's 八" (That ideograph standing for "eight.") From boyhood, he enjoyed good health: once only was he attacked by illness, towards the end of the Bunsei period, and then he cured himself easily with medicine prepared by himself. It seems he had no other sickness until his final one. He had one son and three daughters. His disciples were very numerous, as may be seen by the list which we give here.

Hokutai.

Hokuba.

Hokkei.

Shigenobu.

Shinsai.

These five artists will appear hereafter as the subjects of special chapters.

Taito: He was known by other names: Beikwasai and Genryūsai. Towards the end of Bunkwa, he was allowed to assume his teacher's name, Taito. He afterwards went to Ōsaka where he posed as Hokusai, perpetrating forgeries of that master's name; but the people despised him and called him "The Dog Hokusai," or "Ōsaka Hokusai." He drew illustrations for *Sangoku-shi*; *Fukushū Senjō-no-Matsu*; *Komawaka Zenden Sakarono-Matsu* (6 volumes); *Mukashi Gatarī Ibara no Tsuyu* (6 volumes); *Banshoku Zukō*; *Kwachō Gwaden* (some one says: "Illustrated by Hokkei"); *Taito Gwafu*; *Musha Kagami*; *Komon Hinagata*. These titles include romances and picture-books. He was adept in painting after his teacher's style and sometimes his work approached very nearly to that master's productions.

Hokusen: He had another, artistic name, Taigaku. He prepared illustrations for a romance entitled *Takimoto Kensuké Chūshin Yama-kuzu-den* (6 volumes).

Hokusū. He was a man from the Shima family, but assumed the family name of Katsushika as an artist. His true personal name was Shigenobu, and he used the professional names of Suiseisai, Ransai, Rantei or Kan-karō. He illustrated popular novels and romances; some of which we mention here: *Karakamé Moyemon Kinkwa Sekiyei* (5 volumes); *Shagi Zatsuhōdan* (6 volumes); *Kōya Naginata* (2 volumes); *Asamagadaké Omo-kagē Zoshi* (3 volumes); *Ōmi Hakkei* (1 volume); *Oyama Dōchō Futasujimichi* (8 volumes); *Gokuzaishiki Hitaino Kosan* (3 volumes); *Susuki Höchō Aotono Kireaji* (7 volumes); A Sequel to *Asamagadaké Höshū Shūjakudan* (5 volumes); *Mino Furugi Hachijō Kidan* (5 volumes); *Onnada Shima-no-Okan* (6 volumes); *Kashaku Zenden Kōryōgusa* (7 volumes). Hokusū eventually abandoned the Ukiyōé school of painting and adopted the Chinese style, assuming the name of Tōkyō.

Hokujū. He used another name, Shōsai (or Shōtei). He was clever at landscape drawing and prepared a multitude of landscape pictures, among which *Yedo Meishō* ("Famous Scenes in Yedo City") was the most noted: he also illustrated a few novels; *Sono Mukashi Yaguchi no Adanami* (3 volumes); *Atsumori Gwaidan Aobano Fuyū* (5 volumes).

Hoku-un: He illustrated satirical poems for print and he published his own picture-book, *Hoku-un Mangwa*: he also illustrated popular novels; *Yōgiri Kakikayé Bunsō* (5 volumes); *Fukushū Kidan Gonin Furiōdo* (6 volumes); *Kwaikei Miura-no-Homare* (6 volumes); *Shimpēn Onna Snikoden*. He was a man of simple habits, friendly with his acquaintances; and was much beloved by Hokusai. He once made a journey to Nagoya.

Bokusen: He used also the names, Hokutei, Toyenrō, Gekkōtei, Hyakusai. He published collections of pictures entitled *Shinsō Gwazen*, *Gawan Zushū*, *Shashin Gakuhiutsu Bokusen Sōga* (single volume); and he illustrated the following romances: *Yōkyōku Shunyei Monogatari* (5 volumes); *Fukushū Kigū Tamateru Monogatari* (5 volumes); *Fukushū Kōsei Kidan* (5 volumes). He also wrote a work entitled *Isshō Banashi* (2 volumes).

Sōri: personal name, Sōni Tawaraya. He had the real name of Kwanchi, but from the 10th year of

Kwansei he called himself Sōri Hishikawa, by permission assuming his teacher's name. He published a few single-sheet pictures which closely resembled those done by Hokusai during the period when he had used the name of Shunrō. Sōri's originals are sometimes mistaken for those which Hokusai painted during the time that he himself used the name of Sōri; and this was also the case with another artist, Hyakurin Sōri; but we can easily distinguish these different pictures by the style of painting and by the brushwork. (See our remarks about the pictures by Hokusai). In the 4th year of Bunkwa (1802), this Sōri illustrated, in co-operation with Toyohiro, a novel entitled *Yekiro-no-Haru Susuna Monogatari* (2 volumes).

Kōdai: For a time he studied under the artist Gan Ku, but afterwards with Hokusai. The latter stayed in Kōdai's house when he visited Shinano province.

Hokushū (北周). He assumed the family name of Katsushika, and illustrated *Kanazawa Yajirō Kwakoku Kidan* (3 volumes); *Kayerizaki Yagene Katakuchi* (3 volumes); *Katakuchi Iwate-no-Umea* (5 volumes); *Yōkōi Fukushū Yowa-no-Kasé* (3 volumes); *Katakuchi Kwaidan Kibusaku Monogatari* (5 volumes); *Katamiuchi Toriki-no-Yakitsugi* (6 volumes).

Hokuga (北畫). He had another name, Hötei, and illustrated small prints and romances. He always had good pigments, even when he was poor, and it is said that he supplied his fellow-students when they asked him for colours. This shows that he was a man of curious character.

Raihō (雷鶴): called himself Bunkwadō. He studied successfully the Dutch style of painting.

Hokkō: he eventually assumed, by permission, his teacher's name, Gwakyōjin.

Ichi: assumed Katsushika as his family name.

Kasei: called himself Gessai, or Kashū. He illustrated a book entitled *Imagawa Kōshaku*.

Hokushū (北洲). Called himself Sekkwatei, or Shunkōsai. He painted a number of single-sheet pictures, and sometimes drew illustrations for romances.

Isai: sometimes assumed Katsushika as his family name and called himself Suiōken. He was born in the 4th year of Bunsei and did not become a pupil of Hokusai until he was well along in years. He painted pictures on folding-fans and long strips of paper (*tanjaku*, used for writing verses) for sale. He was employed to prepare pictures for export when Yokohama was opened to foreign trade; and was the forerunner of the artists who were associated with the beginning of our export business, and he died at Yokohama in the 13th year of Meiji (1880), at the age of sixty. He illustrated *Zenchi Ampō Chūgiden* (5 volumes); *Takagi-no-Yitsuden* (10 volumes); *Asahina Juntōki* (10 volumes); *Senjō Matsu*; *Jingō Kōgō Sankan Taiji Zuyé* (5 volumes); *Nichiren Shōnin Ichidaiki Zuyé* (5 volumes); and a picture-book for Fine Art students, *Bambutsu Zukai Isai Gwashiki*. His pictures were excellent, following the style of his teacher.

Bokuzan: he had another name, Hokudō. In the 14th year of Bunkwa, he illustrated a romance, entitled *Tanshi Kijō-den*.

Hokumei: assumed Katsushika as his family name and sometimes used the pen-name of Kukushin. In the 5th year of Ansei, he illustrated a romance, entitled *Hachikatsugi Zenden Hast Monogatari* (6 volumes).

Kwanto. He used Hyakusai as an art-name, and assumed the family name of Katsushika. He illustrated the popular novels: *Okosamagata no Okonomini Mokasho Mukashigatari Momotarō-den* (3 volumes); *Kwaidan Shikō-no-Kané*; *Kwaidan Osoroshiki* (3 volumes).

Hokuyō: called himself Senkwakutei. He illustrated a romance: *Midori-no-Hayashi* (6 volumes).

Hakuī: called himself Hakusanjin. His pictures resemble those by Hokusai, but are not very skilful. He painted a few single-sheet pictures and drew illustrations for popular novels.

Hokusū: he was at first a seller of smoker's implements, but abandoned this trade, and became a pupil of Hokusai. He wrote some novels over the pen-name of Unuboré Sanjin. In his elderly age he started on a journey with the intention of teaching the science of Astronomy and the art of making calendars, and we hear no more of him.

Hokuryū.

Raisyō (雷周).

Raisen.

Hokuga (北雅).

Hokuyuen.

Tai-ichi.

Hokuyei: called himself Sekkwatō.

Hoku-ichi: called himself Kōkeisai.

Hokkon: called himself Joren.

Hokugyū.

Shunrei.

Taisō.

Hokuyō.

Hokusai: illustrated *Yōjō Hitokologusa*.

Hokukei: called himself Shunyōsai.

Hokusen: called himself Gwakei Rōjin Manji-sai.

I-ichi: born in the Tsuyuki family and in early life was known by the name of Tsuneyirō Kubota. He assumed the name of Katsushika, and became a pupil of Hokusai towards the end of that master's life.

Hokusai prepared a great number of illustrations for various kinds of publications, including *kibyōshi*, romances, satirical poems, and picture-books: there are some of these Pictures by Hokusai, which are improperly attributed to him, and some, alleged to have been illustrated by him, were published after his death. We do not care to produce any such illustrations here, for most of the books are now in circulation and easily procurable.

To elucidate Hokusai's progress in his style of painting, we must pay careful attention to his productions in early life, when he used the pen-name, Shunrō: these works consist, for the most part, of illustrated *kibyōshi*. Next, we must go on another step; finally coming to the picture-books of the declining years of his life. It had occurred to us to give here some of the *kibyōshi* illustrations, as specimens of his early pictures, for such *kibyōshi* are very rare at present; but the single-sheet pictures here reproduced (Plate 128: two pictures, "The Moon in the Four Seasons" and "A Rainy Night at Yedomisaka") will answer better for showing the type of this variety of pictures. We may see by these pictures that he imitated a good part of the Katsukawa school's methods, and they seem to show that he was going ahead of the first-rank disciples of Shunshō. But the special style of Hokusai did not yet appear: such pictures were done somewhere about the Anyei and Temmei periods (1772-1788), or from the twenty-first to the twenty-sixth years of his life. Next to this, we give a reproduction, under the name of Sōri Hishikawa, which was done at some time from the 7th year of Temmei to the 9th year of Kwansei (1797), when Hokusai was from twenty-eight to thirty-eight years old: the picture chosen is "A Small Snake on Bamboos" (Plate 129.). It does not, strictly speaking, belong to the so-called Ukiyové school; but we have preferred it for the reason that the style adopted during that particular period is well displayed in this picture; and, moreover, it is appropriate as showing that Hokusai endeavored to choose subjects not usually affected by Ukiyové artists during the period known by the title, Hishikawa. Everyone can understand how filled with originality and oddity Hokusai was: being not at all common with his fellow-artists.

People are sometimes led to confuse productions of Sōri Hishikawa with those by Hyakurinsai Sōri Tawaraya (whose real name was Genchi (元知), but who sometimes called himself Ryūryūkyō). Both are sometimes identified as Hokusai: for example, the catalogue of an "Exhibition of Hokusai's Pictures" mentions a picture: "Morning Glories" by Hyakurin Sōri. He was merely a successor to the name of Sōri, given him by Hokusai; and upon investigating his works, we find them to be quite different from those by Hokusai himself; not only in the special feature of the human face but even in the manner of wielding the brush and in the tone of the India-ink. We reproduce here a picture by Hyakurin Sōri, "A Beautiful Woman and a Small Monkey" (Plate 130.). The seal impressed upon this canvas bears the name of Sōri; but almost all of his productions bear a round seal with his real name, Genchi; while the seal of Hokusai Sōri, on the contrary, bears the name of Kwanchi (完知), as may be seen on the picture of "A Small Snake on Bamboos." We suppose that Hokusai called himself Kwanchi, together with that other name, Sōri. There is yet another artist known by the name of Sōri: his real name was Sōni Tawaraya, and he used the signature, Kwanchi, and a seal bearing that name. (We have mentioned him in the list of Hokusai's pupils). This person, too, is sometimes mistaken for Hokusai. The same catalogue of an Exhibition of Hokusai's Pictures includes one called

"Two Beauties on a Bridge," perhaps by Sôri of Sôni, because the round seal bears "Kwanchi," but the characters show white (that is, the reverse of the usual impression) and it is different from that of Hokusai Sôri, who used a round seal with red letters, Kwanchi, and, moreover, the character of the painting somewhat resembles that by Hyakurin Sôri. These facts lead us to suspect that Sôni once came to imitate the style of Hyakurin Sôri and for this reason he received the name, Sôri, from his teacher, Hokusai. Sôni was an earlier disciple of Hokusai, for he has left single-sheet pictures resembling the type of Hokusai's work during the younger period of his life, when he was known as Shunrô. We give here, as a specimen of such pictures ("A Youth and a Girl," Fig. 127.). We think we may easily distinguish between the three artists who used the name, Sôri, in common, by giving heed to the above explanation.

Hokusai came to be known by this name after he had bestowed his former name, Sôri, upon his pupil, Sôni. He made a great change in the style of his painting and his special ability was beginning

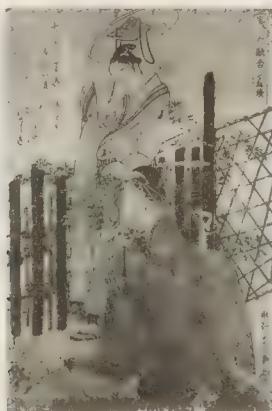


FIG. 127. Youth and Girl.

to show itself. From towards the end of Kwansei, when he was about forty years of age, to the end of Bunkwa, when he was something like fifty-five,—and at that time he changed his name to I-ichi,—will be the most important period in Hokusai's career; for it was then that his power reached the height of its development, and there was, as yet, no indication of that degeneration which subsequently came to his work. The pictures here reproduced: "A Beauty under the Full Blossoms" (Plate 131.); "A Beauty in the Star Festival of the Seventh Moon" (Plate 132.); "A Beauty," painted on a folding-fan (Plate 133.); "Gathering Shells at Ebb-tide" (Plate 134.), may be taken as masterpieces executed at this period: the countenances are depicted in a mild and remarkable way, while the brushwork is forcible, the sweep of the lines being most effective: there is no sign of the decadence of later years. We readily comprehend why Hokusai achieved wide fame at this time; and we believe that he could not have produced such remarkable pictures unless he had closely studied masterpieces of the Kanô, the Tosa, and the Chinese schools; besides giving attention to Dutch Art, gathering together excellent examples of all. In the picture, "Mochitsuki" (the process of making the ceremonial bread used at the New Year: Plate 135.), he tried to represent actions and emotions too painstakingly and we see in this work that the deterioration is beginning to appear, although it is not so conspicuous as when we compare this with pictures which appeared later. From the time when Hokusai was about fifty



Fig. 128. Fujim Chaya at Yoshida.



Fig. 129. Koto Dashi Practising the Mystical Doctrine.



Fig. 130. Susano o no Mikoto.

years of age, that is towards the end of Bunkwa, the bad features of this artist's work seem to have increased yearly: he employed unnatural curves and developed the unattractive brushwork which became customary in the paintings of his old age. But the productions which came from the time when he was known as I-ichi had not attained the extremity of this unfortunate degeneration; as may be seen in the "Thirty-six Views of Mount Fuji;" mainly perspective pictures in single-sheets, that representing "Fujimi Chaya at Yoshida," on the Tōkaidō (Fig. 128.), and "A Beauty after Bathing" (Plate 136.) are good examples; the latter picture must have been painted during the Bunsei period or in the beginning of Tempō (1825 to 1830). From the 5th year of Tempō, when Hokusai was seventy-five years old, at the time he began to use the title, "Gwakyō Rōjin Manji," his special decline in technical ability came to its full completion (of unattractive style and defective treatment), for the picture, "A Beautiful Countenance Reflected in a Mirror" (Plate 137.), shows a lack of the moderate excellence which characterised his similar productions in earlier life, and especially in the picture, "Kōbō Daishi Practising the Mystical Doctrine," a framed picture in the temple, Daishidō, at Nishiarai, (perhaps intended to convey the meaning of not being tempted by wicked demons or beasts: Fig. 129.), and that of "Susano-o no Mikoto," another framed picture in the shrine of Ushijima, at Mukōjima, (perhaps representing the idea of yielding to the persuasion of demi-gods or demons; done in the 2nd year of Kōkwa, when the artist was eighty-six years of age: Fig. 130.), confirm the opinion already stated. Not only are they unsatisfactory in the brushwork and method of painting, but their designs are very inferior in taste, and display a low trait which other artists would not have dared to carry out. But turning our glance towards other productions: for example *Hokusai Mangwa*, we may see his very free brushwork in sketching and his richness in design, for he could represent an endless variety of surrounding phenomena: these traits will make everyone admire his artistic talent and great command of technique. Indeed, we may rightly praise him as a great master, such as we rarely find among Ukiyoyé artists. He was clever, not only in drawing the human figure, but in landscapes, flowers and birds, and almost everything else in Nature as well: he made all things the subject of his paintings. We shall give here a slightly-coloured landscape (done in the 3rd year of Kōkwa, when Hokusai was eighty-seven: Plate 138.), as an example of this kind of picture. He drew everything according to his own method, even a tree or a rock, and we readily conclude that his apparent individuality in this particular kind of picture was due in large measure to his study of the landscape pictures of the Southern school. The birds in Hokusai's pictures have large eyes, big bills, and short wings: these traits give them an appearance of malice, and lead us to think he was always intending to represent awful blasts: even his sparrows and nightingales are lacking their natural loveliness. In the human figure, Hokusai, likewise, adheres to the same method; thus leading us to suspect that his ideal did not represent mildness and beauty, but bravery accompanying wickedness. Possibly his tendency in these matters was fostered by the general tone of current literature at the time, for there was then a strong preponderance in favour of the historic romance, the themes borrowed from Chinese classics, and as this fashion spread, so did the demand for the childish novels, having for their hero Kimpira and the like, disappear. Upon this theory we may, too, explain the fact that Hokusai's pictures often borrowed the Chinese style.

As we have previously stated, Hokusai tried to draw huge pictures as a joke; but we have no means of reproducing such things here. Going to the other extreme, however, we feel that we may mention here his excellence in pictures displaying minute brushwork: the picture of "Matsushima," at Shiogama, Mutsu Province (Fig. 131.), is said to have been painted in the 1st year of Tempō, when the artist was in his seventy-first year, and his eyesight must have become somewhat dimmed by advancing old age: yet all will be surprised at his ability to execute such minute strokes of his brush. It is the same with four designs for metallic ornaments of a tobacco-pouch (Fig. 132.). This picture



Fig. 131. Matsushima.

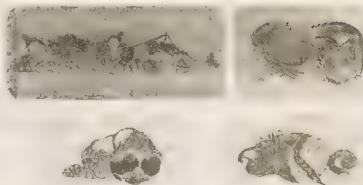


Fig. 132. Designs for Metallic Ornaments.

shows six pieces altogether, and is part of a set of pictures which were prepared by Hokusai at the request of an ancestor of Mr. Yohei Kawaguchi, a manufacturer of smoker's implements, whose factory Hokusai was several times invited to visit. Each reproduction here given is of the same size as the original article. Furthermore, Hokusai was skilful in preparing designs to be used in the applied arts and sometimes be published picture-books of the class intended for the use of artizans: these are said to have exerted great influence in the circle of workers in these branches of art, and the artist's talent may be estimated by the reproductions we here offer.

CHAPTER II.

HOKUTAI KATSUSHIKA.

Hokutai Katsushika used another name, Veisai. For the most part, he prepared illustrations for printed volumes of satirical poems, novels, and romances, such as the following: *Biography of Hokutai.* *Benten Rishō Kenkyū Onna Adauchi* (5 volumes); *Katsugi Zōshi* (5 volumes); *Aigo Fukushū Shinyenden* (5 volumes); *Tokayeribana* (5 volumes); *A Continuation of Jūnin Soroi Sara-no-Waké* (3 volumes); *Konohana Zōshi* (4 volumes).

Productions by Hokutai and the other artists who follow him in this part, will not be reproduced from illustrations for novels which may be inspected in the books themselves *Extant Works by Hokutai.* now in circulation. We give here a reproduction of an excellent one of this artist's original paintings: "Two Ladies" (Plate 139). Upon examining it closely, we see that it follows the style which Hokusai displayed in his earlier days,—moderate brushwork and mild countenances,—and does not resemble the productions of that master in his later life. We have much confidence in deciding that this picture conforms to Hokusai's method at the time he was known as Shunrō. It is supposed that Hokutai was a pupil of Hokusai during the latter's younger days.

CHAPTER III.

HOKUBA ARISAKA.

Hokuba Arisaka, whose original name was Hoshino, had the personal name of Gorohachi, and he used another name, Teisai or Shunshunsai (or Shunshuntei). He was a native of Yedo city, born in the family of a military attendant of the Government. He shaved his head and afterwards prepared illustrations for printed volumes of satirical poems and romances, and he was famous, especially, for the minute painting in these illustrations, giving to every book a wide circulation because of his pictures. He was also good at painting, with thick colours, pictures of women; and it is said that he was also excellent in making hasty sketches and comic pictures with his left hand. His style of painting deviated from that of his teacher and displayed its own special taste. From the end of the Tempō period, he prepared pictures of women, using thick colouring, which sometimes showed traces of the influence of the Tosa school. Hokuba was much beloved by Bunchō Tani because of his excellence in colouring, and sometimes he helped to prepare decorative designs for minute pictures by Bunchō. He died on the 16th day, 8th month, 1st year of Kōkwa (1844), at the age of seventy-four. He had a son who succeeded to his name and was known as the Second Hokuba: he had, as pupils, Itsuba, Yūba, and others. He illustrated several popular novels, including *Fukushū Shigitatsu-sava* (2 volumes); and he also illustrated many romances, amounting to some thirty in number, commencing with *Shūzō Kidan Sekigen Ikyō* (5 volumes); but his most successful work was for the following romances: *Hoshizukuyo Kenkwai-roku* (10 volumes); *Sangoku Yōfuden* (15 volumes); and the collections of satirical poems: *Kōkwa Kwachōshū* (2 volumes); *Kōkwa Maku-no-Uchi* (2 volumes); and others.

After investigating the original pictures by Hokuba, we conclude that "Two Ladies in the Spring Meadows" (Plate 140.) must have been an early production and is likely to represent the style of the Katsukawa school, seen in the early productions



Fig. 133. Ferry-boat

of Hokusai, as we noted in the chapter, Hokutai. We may say that Hokuba is more excellent than Hokutai in delicacy, and we suspect there is good reason for the supposition that he succeeded better in illustrations for popular literature than Hokutai did. The picture, "Imitation of Ôtsuyé" (Plate 141.), is a good one in cursive brushwork and is more forcible than those by Keisai. The picture, "Woman and Spider" (the story which this picture illustrates was, perhaps, taken from some classic, but at present we cannot identify it; Plate 142.), was drawn in his own style after it had become fully developed, and at this period it is not precise to include him in the Katsushika school. We suspect he had learned a great deal from his study of pictures of the Chinese schools. The picture of a "Ferry-boat" (Fig. 133.), was an effort to outrival the skill of Itchô Hanafusa in light brushwork, and it is something which it is absolutely impossible to find among the productions of the ordinary Ukiyové artists. We may justly commend this artist as the most excellent of Hokusai's disciples.

CHAPTER IV.

HOKKEI TOTOYA.

Hokkei Totoya, popularly called Hatsugorô Iwakubo, which personal name he subsequently altered to Kinyemon, had the real name of Shinkô; and he used the other names, Kyôsai and Kikô, as well. Inasmuch as he was a fishmonger, patronised by Matsudaira, Shima-no-Kami, he signed himself, Hokkei Totoya, and came to be known by this curious name. He first took lessons in painting from Masanobu Yôsen-in Kanô, and afterwards put himself under the tuition of Hokusai. Succeeding in the method of this teacher, he prepared a large number of illustrations to volumes of satirical poems. He was very fond of reading, and naturally collected a great many books in his house. He never painted theatrical pictures, and would not sign those he prepared for printing; therefore his extant works are very rare. He illustrated the following romances: *Fumolo-no-Hana* (3 volumes); *Kinseisetsu Bishônenroku* (second part); and others. He prepared a set of pictures entitled: "Twelve Hours in Yoshiwara" (that is, one day in the dissolute quarter, for the Japanese formerly divided the day into twelve parts; one volume); *Famous Scenes of Edo* (2 volumes) *Hokkei Mangwa* (1 volume). Besides, he illustrated about twenty different collections of satirical poems during the Bunkwa, Bunsei, and Tempô periods (1809-1843); and several volumes of *sharehon*, or books of satire and jokes. Such illustrations were much appreciated by people. Hokkei died on the 9th day, 4th month, 3rd year of Kayei (1850), at the age of seventy-one (some say seventy). He had the following-named disciples: Harunobu (surname, Yashima, but popularly known as Onokichi Maruya. In middle life he used the name of Kûzan Teigaku, or Teikô, and sometimes, Shinkadô, Yôsai, and Nanzan. He once stayed awhile in Ôsaka, where he learned the art of composing satirical poetry from Madono Murataké, calling himself Horikawa Tarô, and for this reason, he illustrated collections of satirical poems and sometimes published short novels both written and illustrated by himself. He prepared the following picture-books: *Ichirô Gwafu* and *Kagoshima Meisho Zuyé*, Keisetsu, Keiri (or Kyôichi), Keirin (Tsuruya), Keishô (Okada), Joren (Hokutei; afterwards altered to Jotei), and others.



Fig. 134. Female Wood-cutter.

We do not care to reproduce illustrations from *Bishōnenroku* and other books which may usually be found, even now, in booksellers' shops; but we cannot find, at Extant Works by Hokkei. present, good specimens of Hokkei's original pictures: we are expecting to make further search for these and may succeed in recovering some. We give here a picture of "A Female Woodcutter" (Fig. 134.), from the illustrations of a certain book, to show his manner of painting. Every reader will see at once that he was following the method of Hokusai which developed a little later than the time when Hokutei and Hokuba were receiving instruction; and, on the other hand it is quite likely that Hokkei was somewhat influenced by the canons of the Kikugawa school.

CHAPTER V.

SHIGENOBU YANAGAWA.

Shigenobu Yanagawa was born in the Suzuki family. He resided in Yanagawa-machi of Honjo, and came to be known as Shigenobu of Yanagawa-machi, just as if it were Life of Shigenobu Yanagawa. his real surname. His father, also a native of the city, was called Risai Shiga (familiarly, Risuké). Shigenobu learned painting by himself and became skilful in Hokusai's school. It once happened that Hokkei Totoya saw a picture on the sliding wall-panel (*shōji*) in a hair-dresser's establishment in front of the shrine, Benten, Hitotsumé, at Honjo. The scene represented a beggar, lying in wait in a field and intending to ravish a woman who was going to offer a devout prayer at the shrine at midnight. Hokkei was greatly surprised at the excellent manner in which this picture followed his teacher's style and saw that none of Hokusai's disciples could excel this artist in

ability. Being told who it was that painted the picture, he advised Shigenobu to put himself under Hokusai's instruction. After a while, however, Shigenobu quarreled with Hokusai and was expelled from his studio, in spite of Hokutei's efforts to restore peace. For a time, Shigenobu made an independent living by preparing pictures for print; but this was stopped by Hokusai's advising the printers and booksellers not to buy any drawings from the hand of Shigenobu. In this emergency, Tanehiko Ryûtei, a renowned writer at that time, endeavored to restore friendly relations between the two artists, and eventually he succeeded, Shigenobu marrying a daughter of Hokusai and being allowed to assume that master's pseudonym, Raito. Some authorities say that the surname, Yanagawa is formed from Ryûtei the surname of the author, Tanehiko.

Shigenobu illustrated about twenty popular novels, commencing with *Kyôichiban Musumé Hagoita* (6 volumes); and during Bunsei and Tempô periods, collections of satirical poems, about twenty in number, the first of which was *Kyôka Gojûnin-isshu* (one large volume). He also illustrated a multitude of romances, beginning with *Motsuretesuri Mukashi Ningyô* (5 volumes); and *Nansô Satomi Hakkenden* (first part, 5 volumes). His illustrations, having received marks of hearty appreciation, especially because of their delicacy, came to be known as "Yanagawa School." He evolved his own peculiar style from studying, besides Hokusai's, the methods of Nanrei Suzuki, of Yedo, Gyokusan Ishida, of Ôsaka, and Kunisada. Shigenobu once went to Osaka, where he found much favour; but in a short time he returned to Yedo. It is said that, besides his ability in painting, he was skilful in making puppets. He died on the 28th day, intercalary 11th month, 3rd year of Tempô (1832), at the age of forty-eight. The epigram which fell from his dying lips, ran somewhat thus: "The water sprinkled by me could not wet the leaves of a willow-tree."

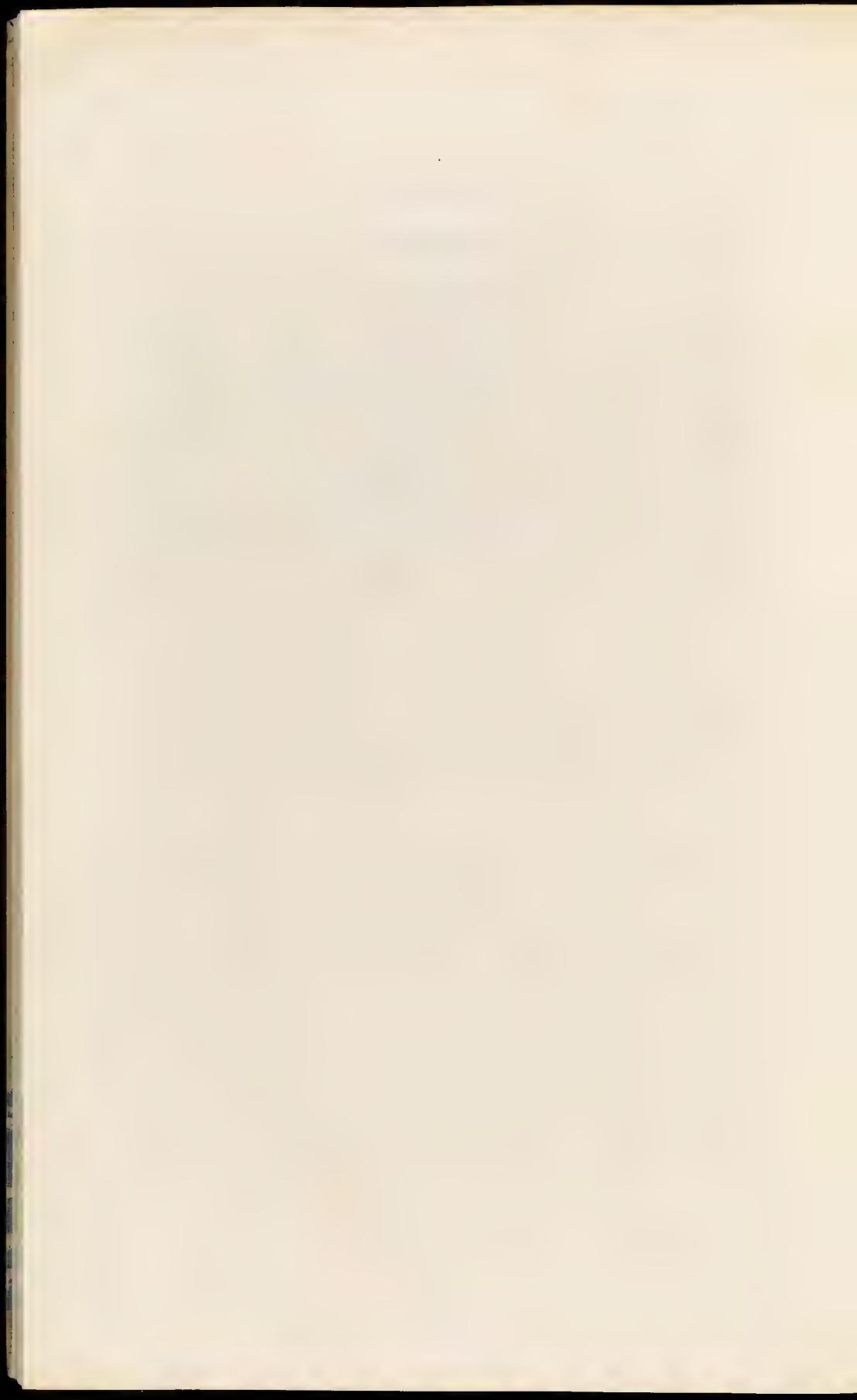
Jûsan Yanagawa, one of Shigenobu's disciples, with another name, Shigi, was commonly called Kisanda Tanishirô and otherwise, Sesshô. He came to be known as the "Second Shigenobu," inheriting the family estate after marrying Shigenobu's daughter. Shigenobu, finding himself unable to continue the illustrations for *Kyôkakuden*, a work by Bakin, when he came to the 2nd plate of the 5th volume in the 2nd part, because of ill health, instructed Jûsan to finish the remaining portions in his stead. Jûsan also illustrated the 9th part of *Hakkenden* and also *Fujibakama* (1 volume, coloured plates).

Harutané Yanagawa and Rôsai Shigeharu are likely to have been disciples of Shigenobu. Shigeharu was an artist otherwise called Ryûtei (or Ryûsai, according to *Yomihon Nempyô*). He illustrated several romances, including *Fukushû Kinshôdan* (6 volumes) and *Chûkô Futami-ga-Ura*; while he also prepared some single-sheet pictures. We cannot make clear about the life of Harutané except that he illustrated some romances, including *Fukushû Yetsujoden* (the first part, 5 volumes). We could not procure good specimens of Shigenobu's work in original pictures, other than illustrations in popular reading-books. We hope to make an addition, if possible, should we have occasion to add a supplement to this work.

CHAPTER VI.

SHINSAI RYŪRYŪKYO.

Shinsai Ryūryūkyo, whose real name was Masayuki, was also called Mannō and had a popular name, Hanji. He was a pupil of Hokusai at the time when that master was known as Shinsei. It is said that he drew the illustrations for satirical poems which appeared in the teacher's name. He illustrated popular novels, including *Tsukiyō Hinamongatari* (first part, 4 volumes), and collections of satirical poems, among them being, *Kyōka Azumashū* (1 volume). He did not draw single-sheet pictures. We reproduce here an excellent original canvas by him, "A Lady in an Autumn Night" (Plate 143). The picture shows that it was executed in the style which Hokusai used in his middle life, when he had come to the point of completing his own individual style. The broad composition and the somewhat tender brushwork, do not resemble the production of Hokutei or Hokuba, who were following the early style of Hokusai, when under the influence of the Katsukawa school. We readily comprehend that Shinsai was an expert among Hokusai's disciples, when we note the excellence of this picture.



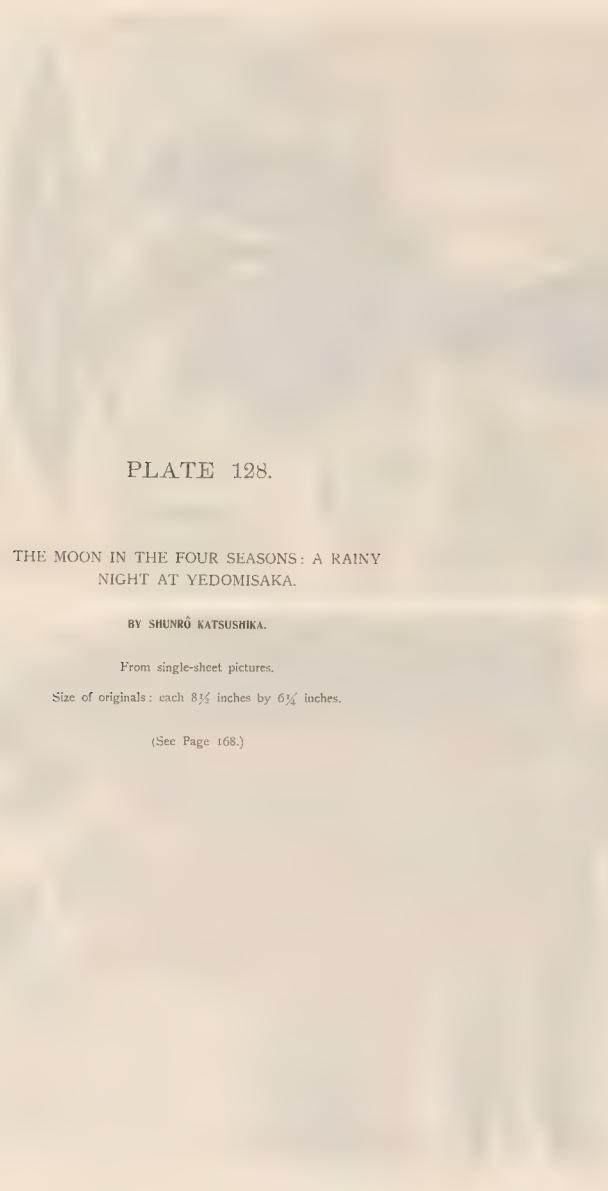


PLATE 128.

THE MOON IN THE FOUR SEASONS: A RAINY
NIGHT AT YEDOMISAKA.

BY SHUNRŌ KATSUSHIKA.

From single-sheet pictures.

Size of originals: each $8\frac{3}{4}$ inches by $6\frac{1}{4}$ inches.

(See Page 168.)

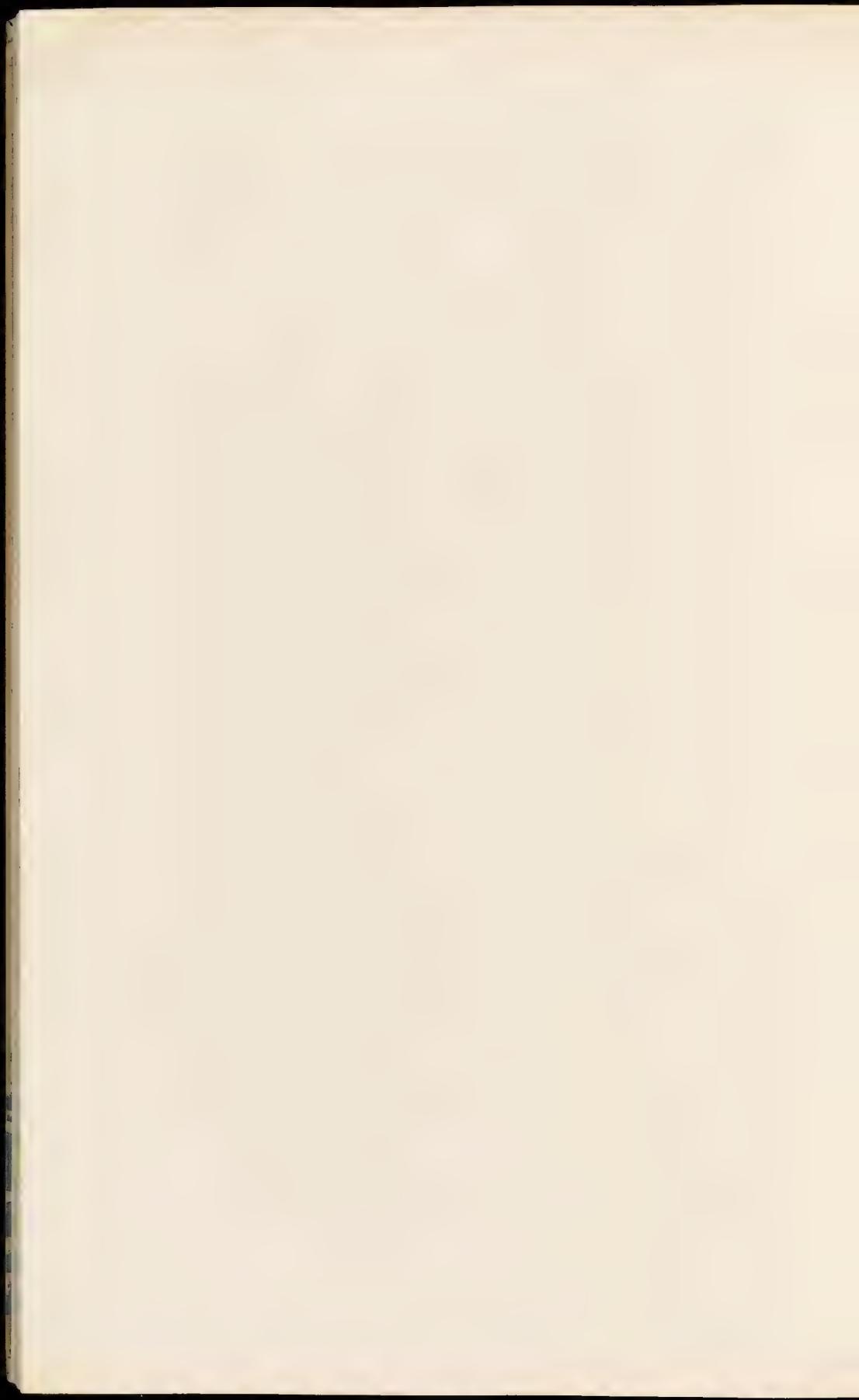
月の下 雨の夜の宿の旅人

江戸の風情



墨淡四季有十





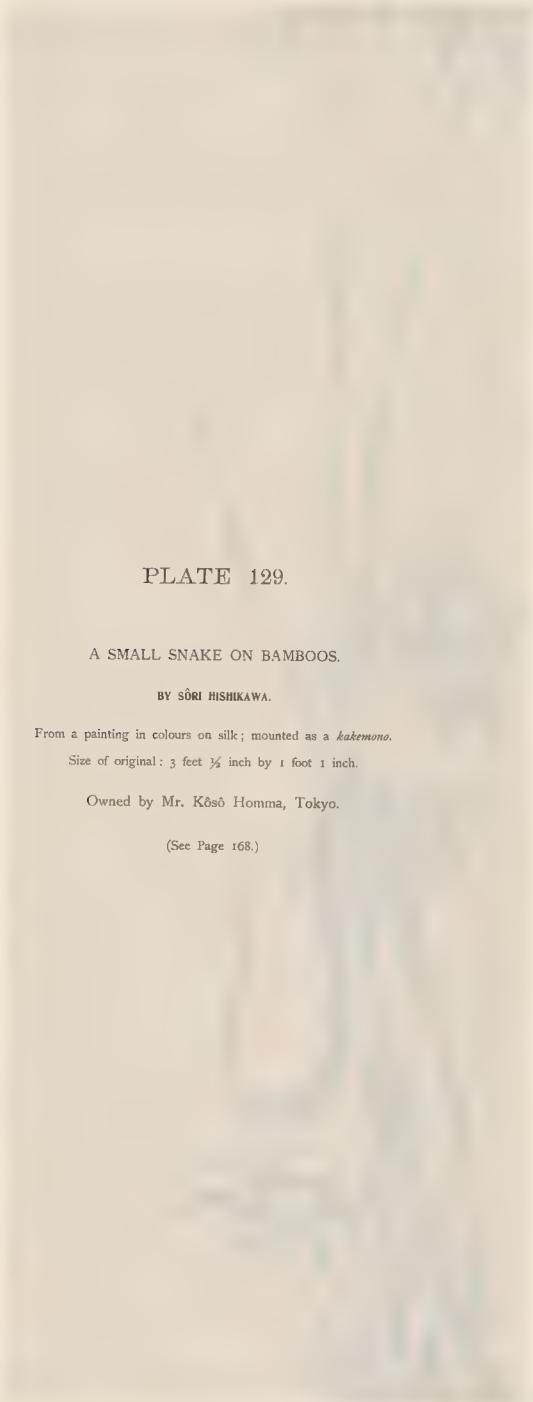


PLATE 129.

A SMALL SNAKE ON BAMBOOS.

BY SÔRI HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet $\frac{3}{4}$ inch by 1 foot 1 inch.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 168.)

PLAYING CARDS

BY JOHN HENRY AYER

Illustrated by colored engravings on full page, and a series of smaller
engravings on opposite pages, with a map of the world.

On sale by Mr. Koggs, Homann, Folio.

Price, 15c.



PLATE 130.

A BEAUTIFUL WOMAN AND A SMALL MONKEY.

BY HYAKURIN SÖRI.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 3½ inches by 1 foot 2 inches.

Owned by Mr. Ichizō Hattori, Kōbē.

(See Page 168)

ДОЛГИЕ

ЗАКОНОДАТЕЛЬСТВО ЗАМОЛЧАНИЕ

БОГИНАЯ

БОГИНОДАЧА И БОГИНОДАЧА

БОГИНОДАЧА И БОГИНОДАЧА

БОГИНОДАЧА



百
景
集
理
画

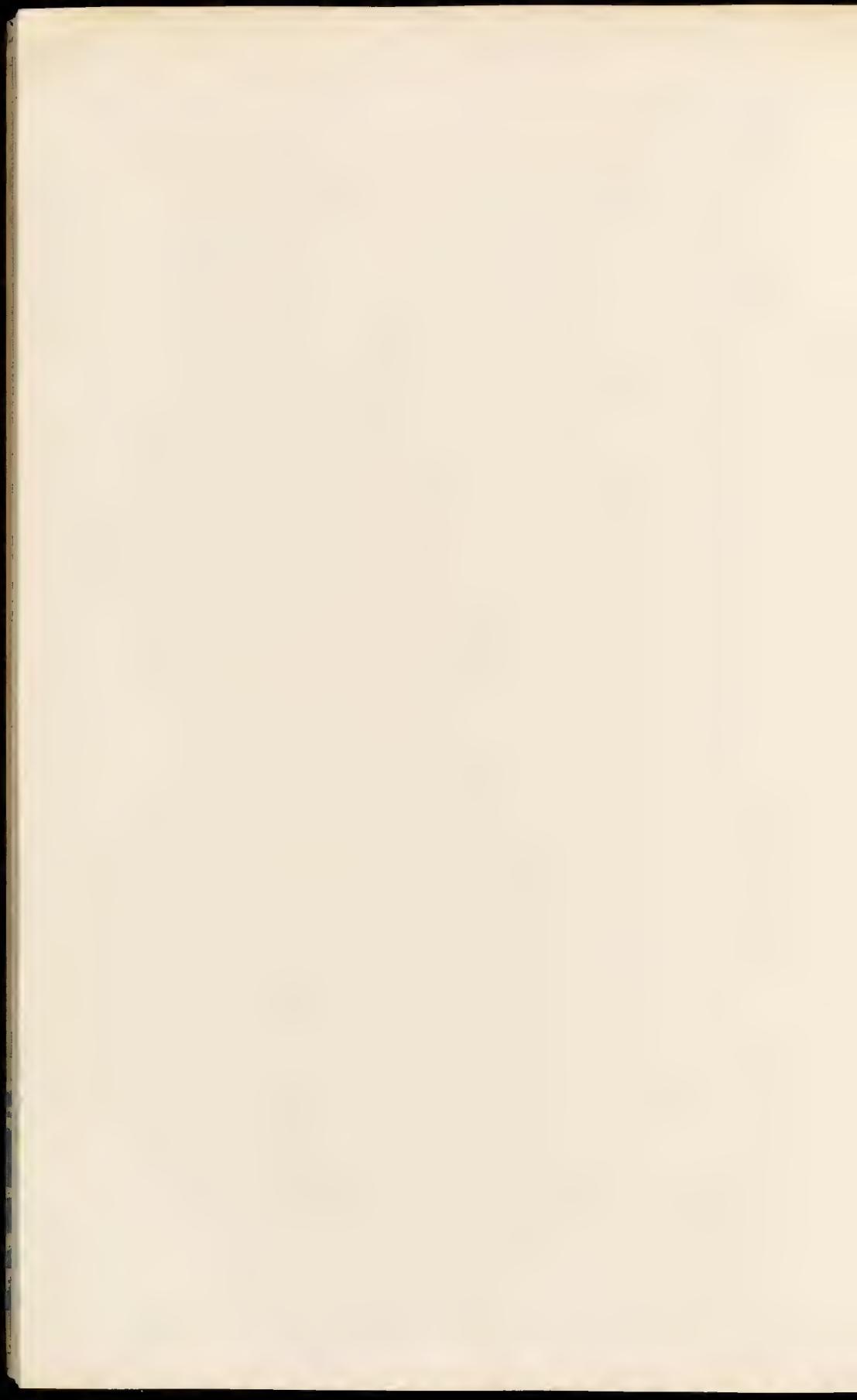


PLATE 131.

A BEAUTY UNDER THE FULL BLOSSOMS.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 2 $\frac{5}{8}$ inches by 1 foot 2 $\frac{3}{8}$ inches.

Owned by Baron Koyata Iwasaki, Tokyo.

(See Page 169.)

PAGE 131

A PAULI AND THE ELLIPTIC POLYNOMIAL

BY HANS REINHOLD

From a paper in *Journal für die reine und angewandte Mathematik*, Vol. 131, pp. 1-10.

On page 131 of the present paper, the author has written:

Die Reihe (1) ist

die Reihe (1)





PLATE 132.

A BEAUTY.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 3 feet $2\frac{1}{4}$ inches by 11 inches.

Owned by Mr. Takuma Dan, Tokyo.

(See Page 169.)

GC-GTLLII

EL MDR I

EL MDR II

SHOULD NOT BE USED IN CHILDREN UNDER ONE YEAR OF AGE
OR IN INFANTS UNDER ONE MONTH OF AGE

DO NOT USE IN CHILDREN UNDER ONE MONTH OF AGE

DO NOT USE IN CHILDREN UNDER ONE MONTH OF AGE



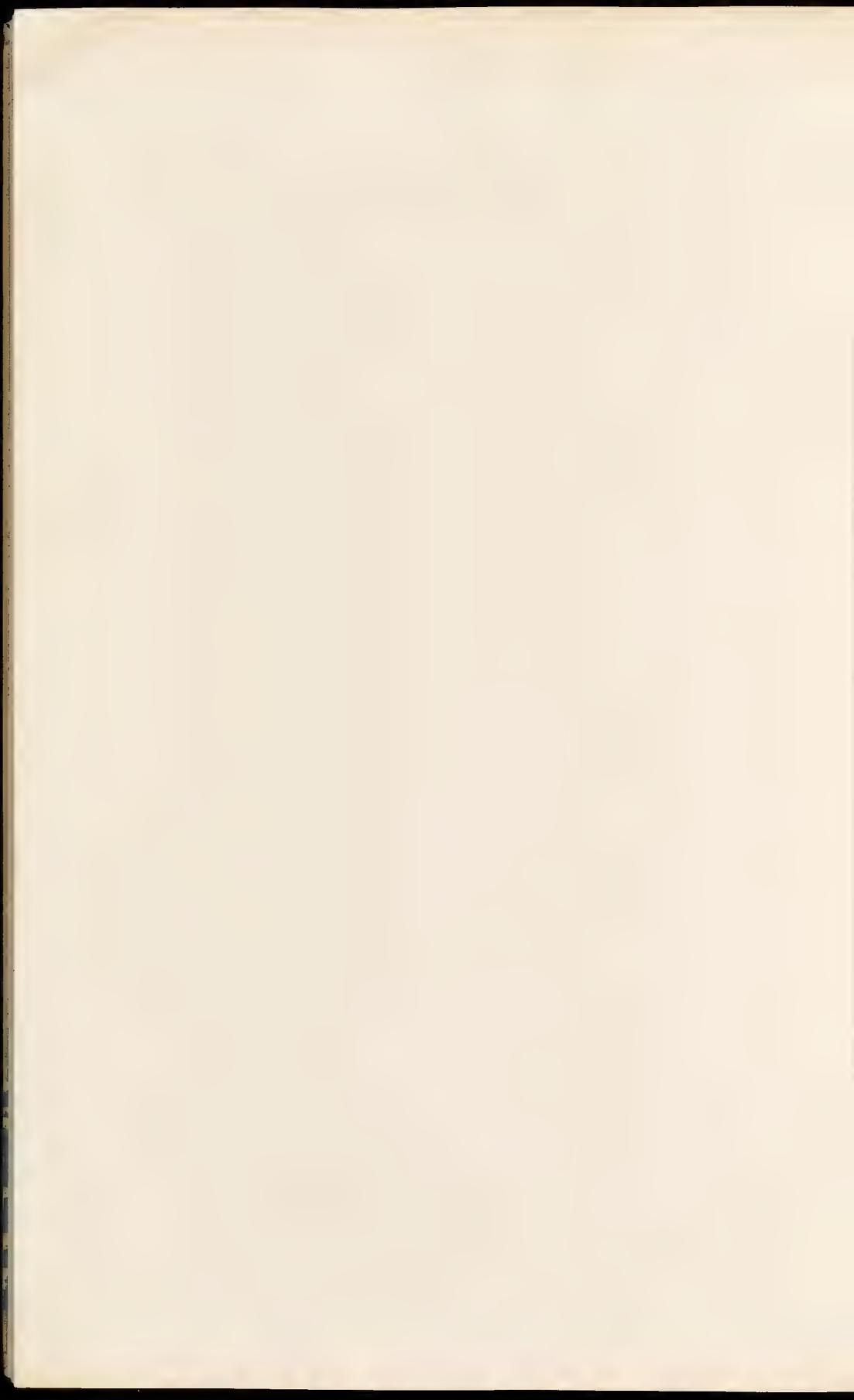


PLATE 133.

A BEAUTY.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on fan paper

Size of original. upper length, 1 foot 9 $\frac{1}{4}$ inches by 8 $\frac{1}{4}$ inches.

Owned by Mr. Takashi Masuda, Tokyo.

(See Page 169.)

PLATE 188

A HELLAS

B HOMERI ALATRUSINAE

Two figures in color on the left
and two figures in black and white on the right.

Color figures: upper yellow, lower red.

Black and white figures: upper yellow, lower red.

(See page 222.)



大和



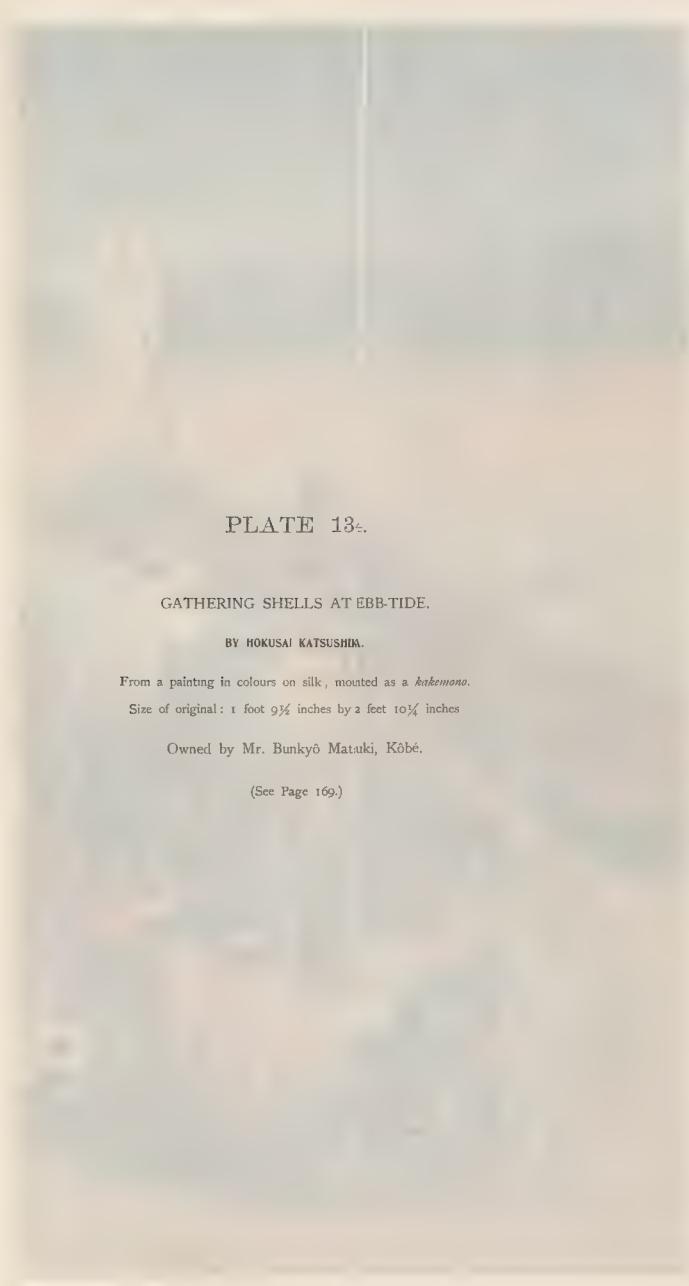


PLATE 13_a.

GATHERING SHELLS AT EBB-TIDE.

BY HOKUSAI KATSUSHIMA.

From a painting in colours on silk, mounted as a *kakemono*.

Size of original: 1 foot 9 $\frac{3}{4}$ inches by 2 feet 10 $\frac{3}{4}$ inches

Owned by Mr. Bunkyo Matuki, Kôbê.

(See Page 169.)

$[M^{\pm}]_I = \{0\}$

$\{x \in \mathbb{R}^n : \|x\|_1 \leq Z\} \cap \mathbb{T}^d$

difficult to

the set $\{x \in \mathbb{R}^n : \|x\|_1 \leq Z\} \cap \mathbb{T}^d$ is



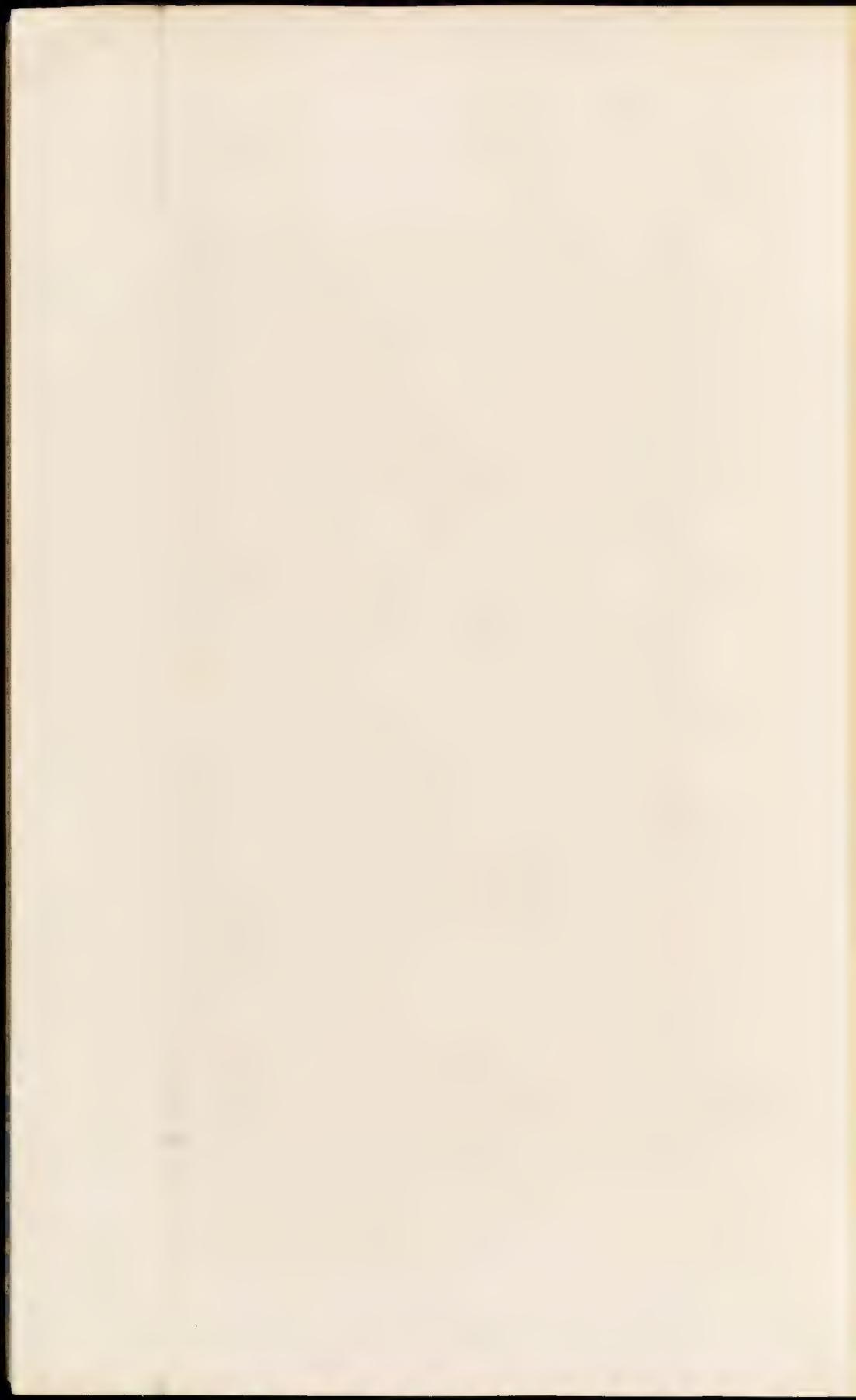


PLATE 135.

MOCHITSUKI.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot 9 $\frac{1}{4}$ inches by 2 feet 9 $\frac{3}{4}$ inches.

Owned by Mr. Kichizayemon Sumitomo, Ōsaka,

(See Page 169.)

PLATE 139.

WOMETHUSAL

BY HENRY FREDERICKS

From a drawing in colour on vellum
of a specimen of *W. methusala* from
the Red Sea.

(See also Pl. 138, Fig. 1.)

(See also Pl. 138, Fig. 2.)

卷之二十一
金瓶梅
卷之二十一
金瓶梅
卷之二十一
金瓶梅

金瓶梅





PLATE 136.

A BEAUTY AFTER BATHING.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 2 $\frac{1}{2}$ inches by 1 foot 10 $\frac{3}{4}$ inches.

Owned by Baron Koyata Iwasaki, Tokyo.

(See Page 171.)

SCHILLER

BEIJING, THEIR BATTING /

4000-1000-1000







PLATE 137.

A BEAUTIFUL COUNTENANCE REFLECTED
IN A MIRROR.

BY HOKUSAI KATSUSHIKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet 10 $\frac{1}{4}$ inches by 1 foot.

Owned by Mr. Shinzô Takata, Tokyo.

(See Page 171.)

THE SIGHT

ДИДАКТИЧЕСКАЯ КОМПЛЕКСНАЯ
ИГРОВАЯ МАСТЕРСКАЯ



画狂忘人
七筆



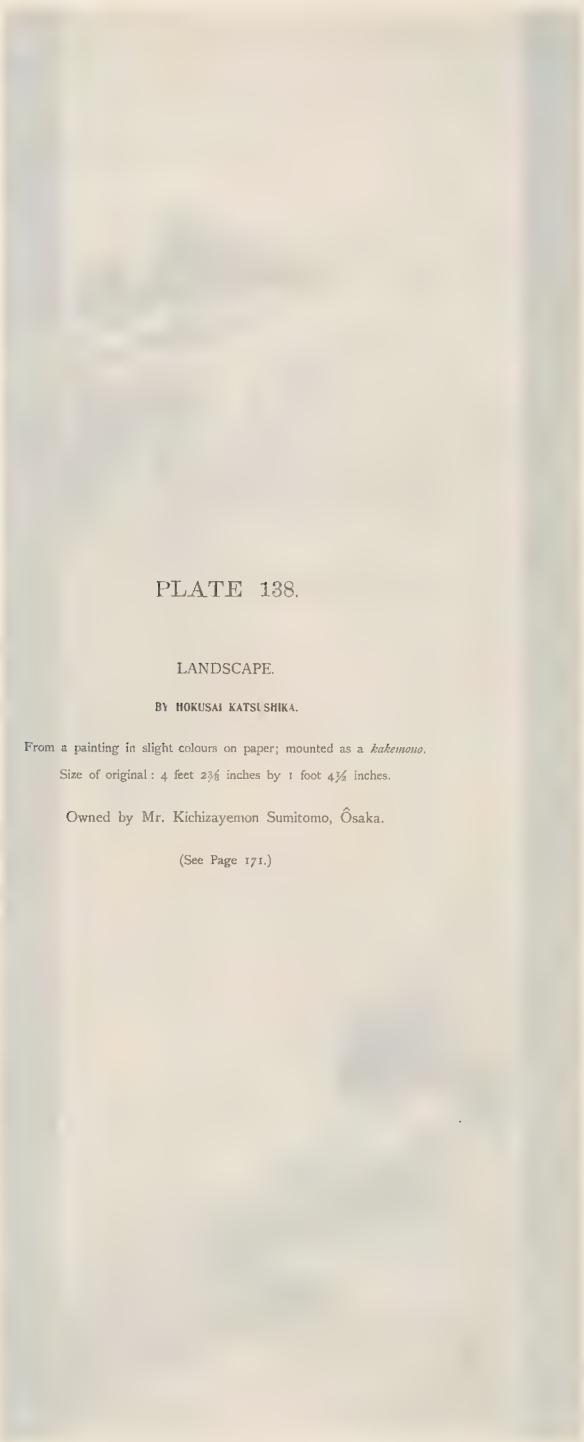


PLATE 138.

LANDSCAPE.

BY HOKUSAI KATSUSHIKA.

From a painting in slight colours on paper; mounted as a *kakemono*.

Size of original: 4 feet 2 $\frac{5}{8}$ inches by 1 foot 4 $\frac{1}{4}$ inches.

Owned by Mr. Kichizayemon Sumitomo, Ōsaka.

(See Page 171.)

PPC-51111

PPC-51111

PPC-51111

PPC-51111

PPC-51111

PPC-51111

PPC-51111





PLATE 139.

TWO BEAUTIES.

BY HOKUTAI KATSUSHIKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot 11 $\frac{1}{4}$ inches by 1 foot $\frac{1}{2}$ inch.

Owned by Baron Riuchi Kuki, Tokyo.

(See Page 172.)

PAGE 130

THE BRAHMIN

BY HORATIO ALGER, JR.

From a pamphlet on "The Anti-Slavery
Society of England"; in "The Anti-Slavery
Society of Boston Report," 1837.

Our dear Dr. Brown Remond kept his place,

(See page 132.)



多
喜
山
作



PLATE 140.

TWO LADIES IN SPRING MEADOWS.

BY HOKLBA ARISAKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 10 $\frac{1}{2}$ inches by 1 foot 5 $\frac{1}{2}$ inches.

Owned by Mr. Denzaburō Fujita, Ōsaka.

(See Page 173.)

OUTLINE

OF THE HISTORY OF THE CHINESE IN AMERICA.

BY

JOHN GREENE,
Author of "The History of the Chinese in California," and "The Chinese in Oregon."

Illustrated with Numerous Engravings.

LONDON:

PRINTED FOR THE AUTHOR BY
J. & C. RIVINGTON, LTD., 1905.





PLATE 141.

IMITATION OF ÔTSUYÉ.

BY HOKUBA ARISAKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet 6 $\frac{1}{4}$ inches by 1 foot 1 $\frac{1}{2}$ inches.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 174.)

PLATE II.

INITIATION OF CYTOLYSIN

BY HOPKINS AND SAWYER

From a paper by Hopkins and Sawyer on the initiation of cytolytic action in the serum of the frog. To illustrate the effect of the addition of a small amount of complement on the lysis of erythrocytes.

On page 772, Figure 1, Type A.

See page 747.



蘭亭
諸君
喜



PLATE 142.

WOMAN AND SPIDER.

BY HOKUBA ARISAKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 5 inches by 1 foot

Owned by Baron Koyata Iwasaki, Tokyo.

(See Page 174.)

SECTION II

THEORY OF A ZONE

INTRODUCTION

As we have seen, both the initial and final conditions in a zone

are subject to boundary conditions.

Let us first consider the initial condition.

At time

0

the

initial

condition

is

zero.

At time

t

the

initial

condition

is

zero.

At time

t + Δt

the

initial

condition

is

zero.

At time

t + 2Δt

the

initial

condition

is

zero.

At time

t + 3Δt

the

initial

condition

is

zero.

At time

t + 4Δt

the

initial

condition

is

zero.

At time

t + 5Δt

the

initial

condition

is

zero.

At time

t + 6Δt

the

initial

condition

is

zero.

At time

t + 7Δt

the

initial

condition

is

zero.

At time

t + 8Δt

the

initial

condition

is

zero.

At time

t + 9Δt

the

initial

condition

is

zero.

At time

t + 10Δt

the

initial

condition

is

zero.

At time

t + 11Δt

the

initial

condition

is

zero.

At time

t + 12Δt

the

initial

condition

is

zero.

At time

t + 13Δt

the

initial

condition

is

zero.

At time

t + 14Δt

the

initial

condition

is

zero.

At time

t + 15Δt

the

initial

condition

is

zero.

At time

t + 16Δt

the

initial

condition

is

zero.

At time

t + 17Δt

the

initial

condition

is

zero.

At time

t + 18Δt

the

initial

condition

is

zero.

At time

t + 19Δt

the

initial

condition

is

zero.

At time

t + 20Δt

the

initial

condition

is

zero.

At time

t + 21Δt

the

initial

condition

is

zero.

At time

t + 22Δt

the

initial

condition

is

zero.

At time

t + 23Δt

the

initial

condition

is

zero.

At time

t + 24Δt

the

initial

condition

is

zero.

At time

t + 25Δt

the

initial

condition

is

zero.

At time

t + 26Δt

the

initial

condition

is

zero.

At time

t + 27Δt

the

initial

condition

is

zero.

At time

t + 28Δt

the

initial

condition

is

zero.

At time

t + 29Δt

the

initial

condition

is

zero.

At time

t + 30Δt

the

initial

condition

is

zero.

At time

t + 31Δt

the

initial

condition

is

zero.

At time

t + 32Δt

the

initial

condition

is

zero.

At time

t + 33Δt

the

initial

condition

is

zero.

At time

t + 34Δt

the

initial

condition

is

zero.

At time

t + 35Δt

the

initial

condition

is

zero.

At time

t + 36Δt

the

initial

condition

is

zero.

At time

t + 37Δt

the

initial

condition

is

zero.

At time

t + 38Δt

the

initial

condition

is

zero.

At time

t + 39Δt

the

initial

condition

is

zero.

At time

t + 40Δt

the

initial

condition

is

zero.

At time

t + 41Δt

the

initial

condition

is

zero.

At time

t + 42Δt

the

initial

condition

is

zero.

At time

t + 43Δt

the

initial

condition

is

zero.

At time

t + 44Δt

the

initial

condition

is

zero.

At time

t + 45Δt

the

initial

condition

is

zero.

At time

t + 46Δt

the





PLATE 143.

A LADY IN AN AUTUMN NIGHT.

BY SHINSAI RYŪRYŪKYO.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 4½ inches by 1 foot 5⅔ inch.

Owned by Baron Koyata Iwasaki, Tokyo.

(See Page 177.)

DATA 142

ЛІТНІЙ ЗИМІВНИЙ ЗАСУХОВИЙ

ПОДІЛЛЯЮЧИЙ ПІДІРВАННІ

Інтенсивність засухи відмінною вимірюється за кількістю днів, протягом яких температура повітря падає від 10° до 0°, а після цього не підвищується.

Інтенсивність засухи вимірюється за кількістю днів, протягом яких температура повітря падає від 10° до 0°, а після цього не підвищується.

Інтенсивність засухи вимірюється за кількістю днів, протягом яких температура повітря падає від 10° до 0°, а після цього не підвищується.





印發
刷行
兼所

審美書院
(電話新橋三〇五五番)
東京市京橋區新着町十三番地

印 刷 者 神田輝夫

審美書院活版部主任

印 刷 者 田島志

審美書院代表者

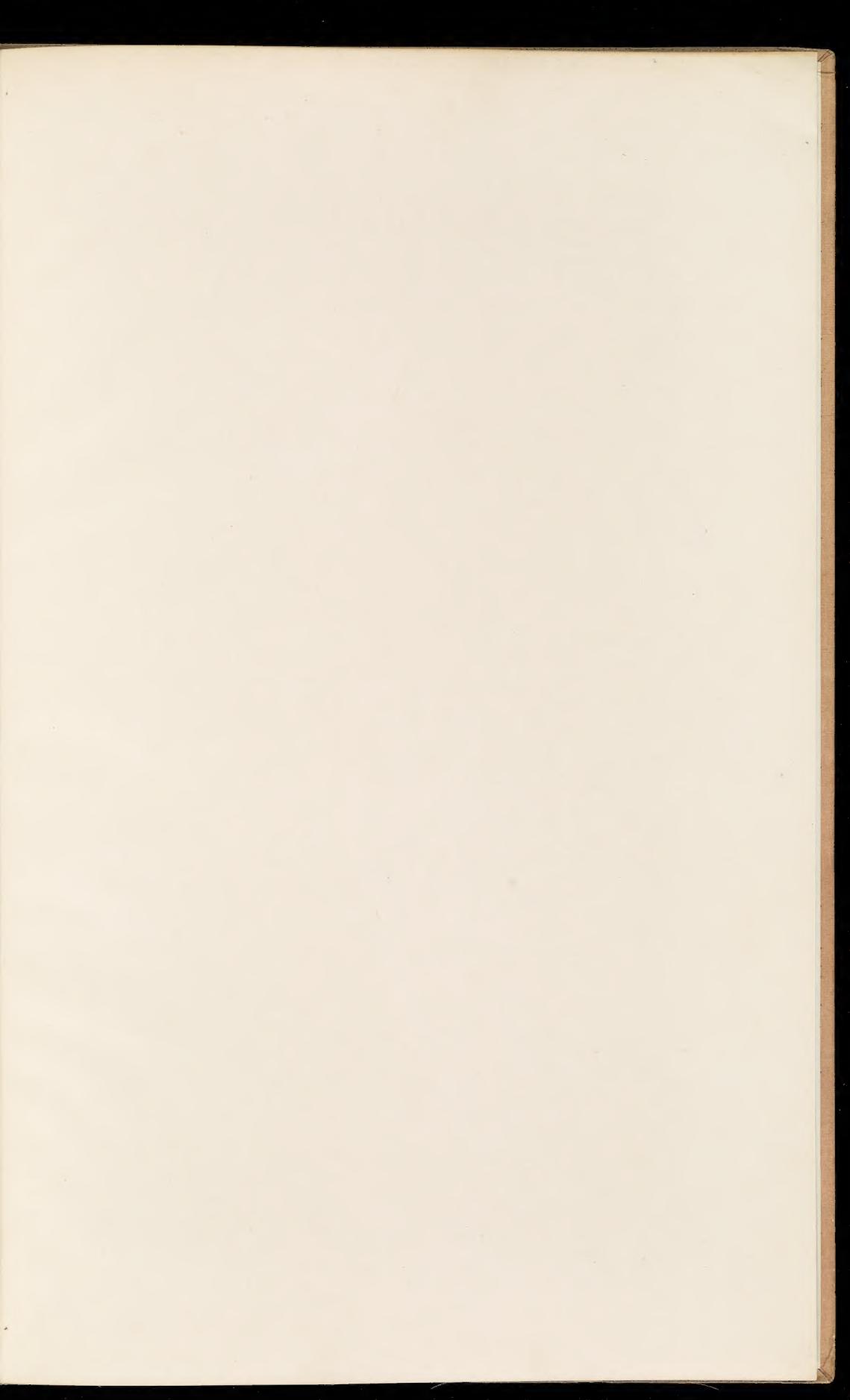
一

明治四十年八月二十三日發行
明治四十年八月二十一日印刷

(英文津世繪活版集第四卷裏附)







91-B16736

GETTY CENTER LIBRARY



3 3125 00044 6068

